

WARLOCK

THE FIGHTING FANTASY MAGAZINE

FEB/MAR

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95p

THE FLOATING CITY
Solo Adventure in Icy Wastes

ARCANE ARCHIVES
Reviews of New Gamebooks

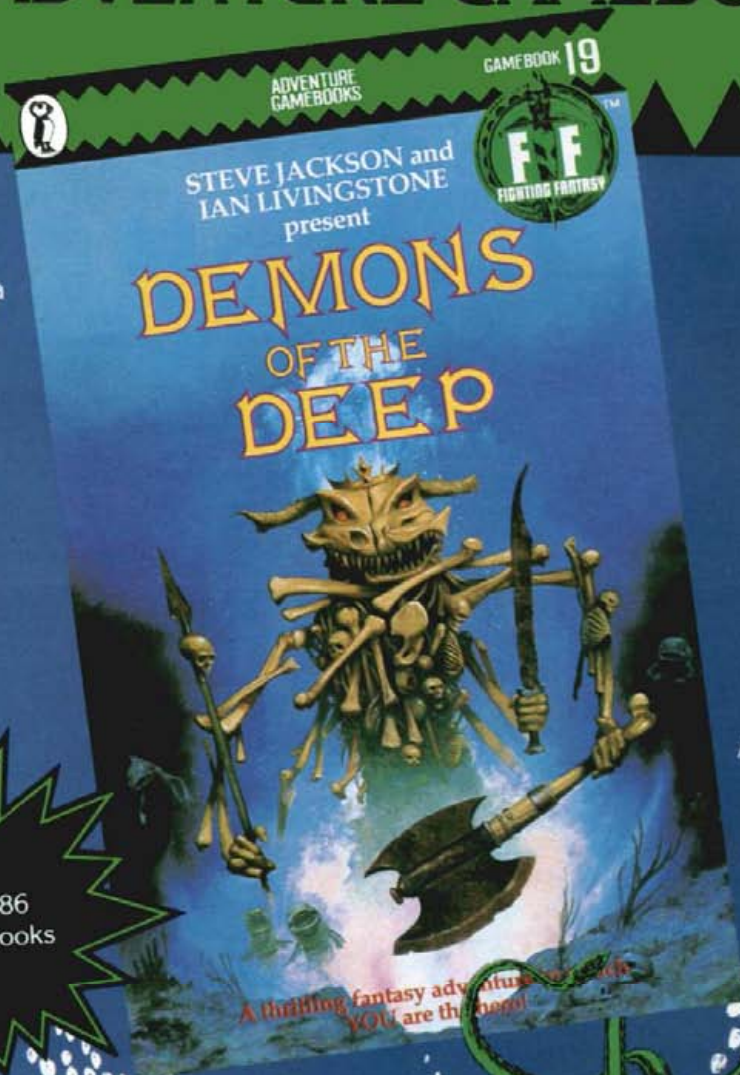
THE TOWER OF HADES
A Multi-Player Quest





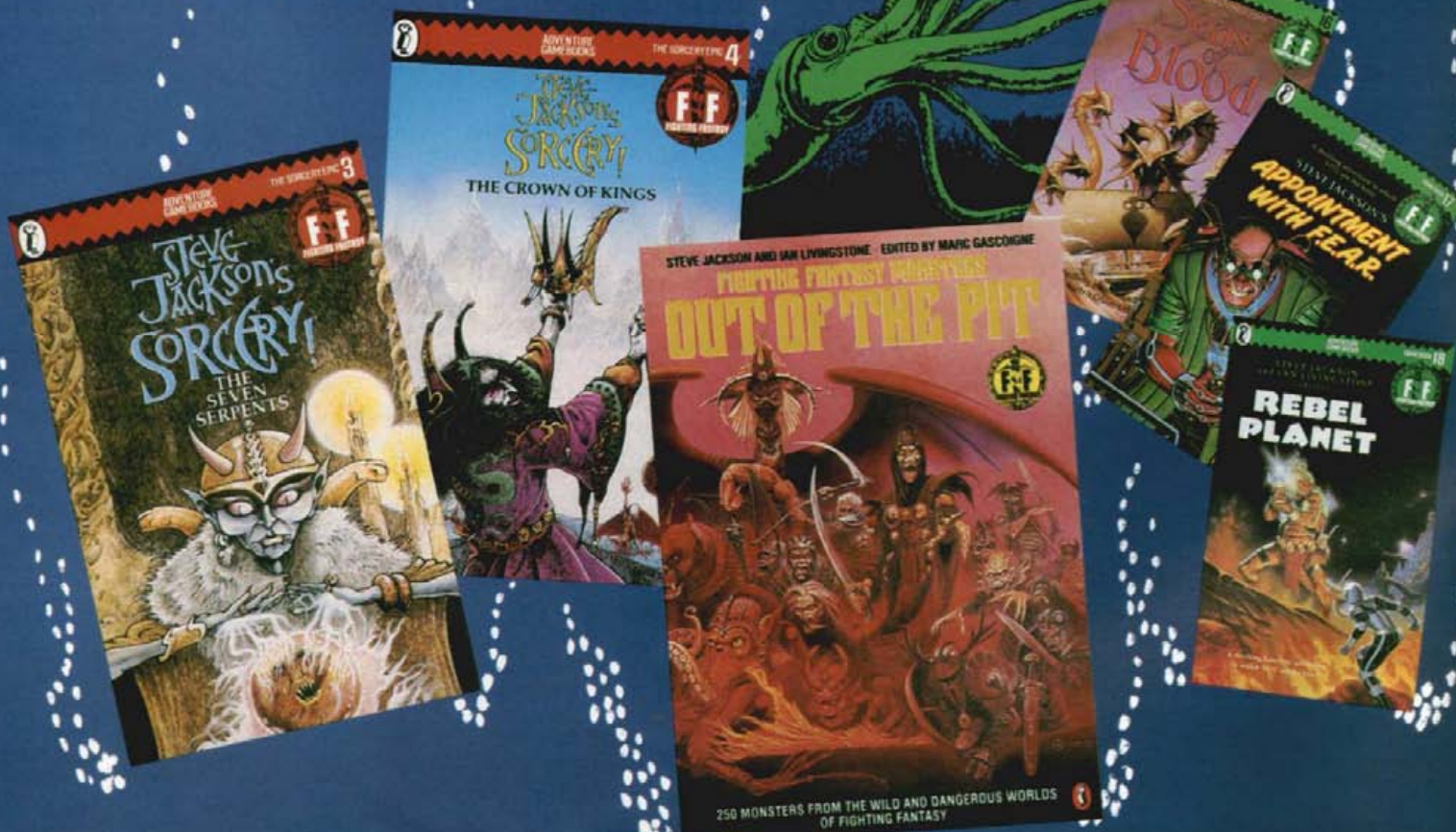
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...and, still bubbling fiendishly on the back boiler –



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WARLOCK

ISSUE 8
FEBRUARY/
MARCH

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Dear Adventurer

Well, you certainly liked *Out of the Pit* didn't you? As the compendium of carnivorous creepies rockets up the bestseller lists, it strikes us that there's now even less of a clear-cut distinction between gamebooks and role-playing games. Rolegames are now available in book form, and gamebooks designed for more than one player are becoming very popular. Where will it all end, we ask ourselves?

In *Warlock* this issue, we continue to show you the possibilities of multi-player *Fighting Fantasy* with *The Tower of Hades*, and you can expect to see all the best of the latest developments presented in future issues. Of course, we won't let this prevent us from giving you what you like best - a thrilling solo adventure every issue - but we're sure you'll enjoy the innovations. There's no limit to the games which can be made in book form, and with the new blood brought in this way, it can only be a good thing for our hobby!

Ian Livingstone

Steve Jackson

SUBSCRIPTIONS:

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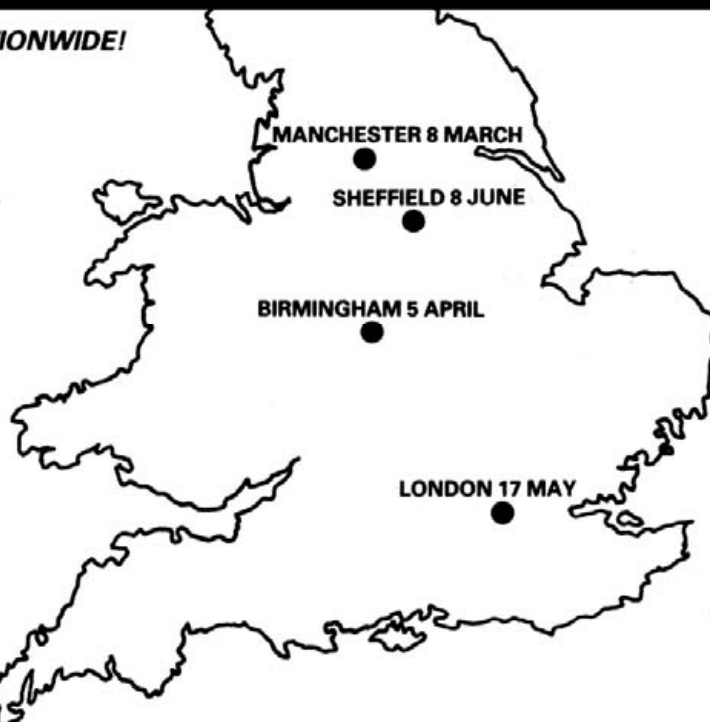
Dragonmeet 86

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1986 will see at least four Dragonmeets. The dates already decided are:

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Each Dragonmeet will have all the usual fun-packed features that until now only Londoners have been able to enjoy. Each Dragonmeet will be a day devoted to gaming – *your* kind of gaming – complete with demonstrations, competitions, free gaming areas, and trade stands.



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FOUR DATES ARRANGED SO FAR – DON'T MISS THEM!

Omens and Auguries

Jamie Thomson risks life and limb in his quest to seek out new and exciting developments in the world of gamebooks.

So, once again, I put quill to dried orc flesh to bring you yet another *Omens and Auguries*. This time I am in exile, writing this wondrous scroll hidden in the dim, dark subterranean tunnels of the Outlands, out of reach of the Warlock's evil designs – I hope. It is much safer here, although rather cold and noisome, but I would prefer to endure the attentions of the sickly, bloated, writhing things that inhabit the Outlands than the Warlock's wrath. In any case this is the price of writing revolutionary anti-Warlock literature! Actually, in the meantime, I am working on my latest theory, that Dave Morris and Gary Chalk, both strange bubbling heaps of protoplasmic matter, are related to the denizens of the Outlands in some way.

Anyway, on to the news. Those of you who have been disappointed by Puffin's slowing down of the release of *FF* books will be pleased to know they are planning to revert to bi-monthly publications. *Demons of the Deep* is out now but after that comes, wait for it . . . a real blockbuster, the *Sword of the Samurai !!*, written by, er, well, myself and Mark Smith, in the Ian Livingstone and Steve Jackson presents series. In this one, you play a Samurai, the Shogun's Champion, who has to regain the stolen magic sword, 'Singing Death', from Ikiru, the Master of Shadows. The whole thing is very oriental with a lot of monsters etc from Japanese myth/

legend. There are also four skills to choose from: Kyujutsu (archery with a selection of arrow types), Ni-To-Kenjutsu (fighting with two swords), Karumijutsu (heroic leaping) and Iaijutsu (fast sword draw). Hope you enjoy it.

After that (or before-who knows?) comes Ian Livingstone's 'Trial of Champions' and Steve Jackson's 'Play the Monster' gamebook I discussed last issue.

Now, onto the other things me and Mark Smith (who is sometimes referred to as 'The Torturer') are up to. We have signed a contract for more *Way of the Tiger* ninja gamebooks (seven in all – can you stand that much ninja stuff!! You'd better or face savage punishment!). Book 4, *Overlord* will be out soon, in which you have to successfully rule over a city for the first half of the book, with councils, raising taxes etc., (completely new innovations) before leaving on a mission to penetrate the terrible stronghold of the ninja of the Way of the Scorpion. There's going to be some *Way of the Tiger* software soon, from *Gremlin Graphics*. The first one involves trying to become a Grandmaster, undergoing various tests. It's a graphic adventure – no text. I hear there's a really good graphic of a ninja hurling a Shuriken but I've not seen anything myself yet.

Also out soon are our time travel/science fiction books, *Falcon 5: The*

Dying Sun and *Falcon 6: At the End of Time*, from *Sphere*. *The Dying Sun* is all about trying to track down that old enemy Yelov across time and space, and ends in a Wild West shoot out in 1880s America. One of our best ones this, I think. *At the End of Time* concerns a sort of time flux drawing people to a strange timeless place . . . There's a competition in this one – if you answer certain questions about the series right you could win a Commodore 64. Wow!

Oh! What's this? A letter delivered by a strange demonic winged servitor! Let's have a look, good news I hope – a pardon perhaps?

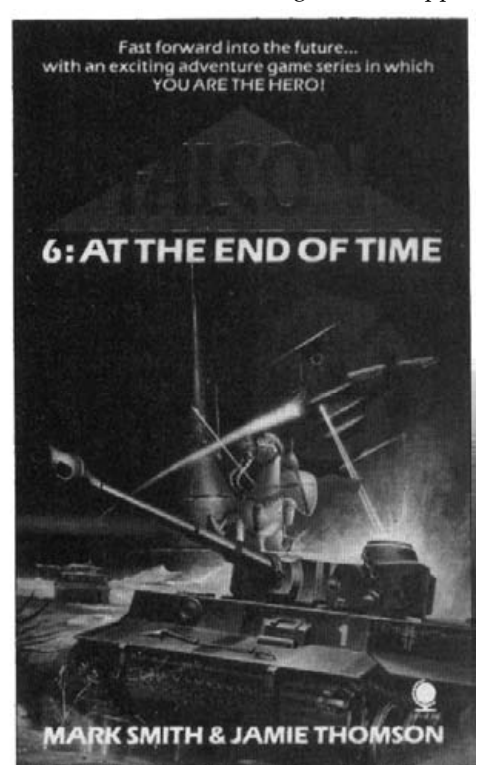
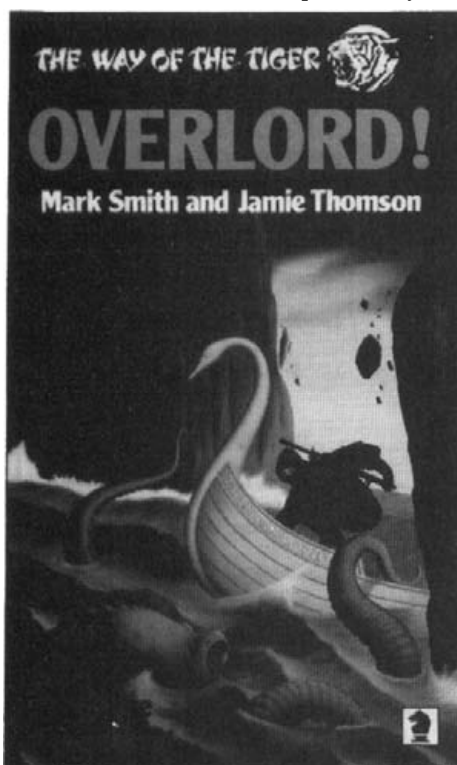
'Listen, Thomson, you slime ridden worm – I know you're skulking in hiding writing that vile trash *Omens and Auguries*, no doubt ranting madly about your own material! Don't think you can escape the long arm of the Warlock, vermin!!

Signed,

A poor unfortunate minion (for the Great One in his absence).

Arrghh! Looks like he's onto me. Quick, on before he stops me. And perhaps it would be prudent to talk about other authors.

Ian Livingstone left off his voracious devouring of innocent members of his fan-club (roasted with garlic usually) to tell me some interesting news – appa-



rently *The Warlock of Firetop Mountain* (the characters of both Warlocks are not dissimilar I must add), has sold 250,000 copies in Japan, even more than in the UK! It is said Ian and Steve are the 'Toast of Tokyo'. This is very pleasing for Ian and Steve who are planning a street tour where they will be throwing one pound coins to the poor (I'm being forced to carry the sacks of money on my back, orders from the Warlock).

Hisst! I have a tale to tell! Recently, a strange shambling being, its skin scabrous and flaking, with fish-like scales growing all over it, approached me. Its enormous eyes, prawn-like, gazed at me unwinkingly, its hinged jaws working fitfully. I immediately recognized Jon Sutherland, *Games Workshop's* own Deep One and Advertising sales slave for the Warlock and *White Dwarf*. Burbling disgustingly, he told me about his own new series of gamebooks, called 'Real Life gamebooks', co-written with Simon Farrell (ex-GW, managed to escape the Warlock's rule). These are historical gamebooks in hardback (£4.95, *Andre Deutsch*) and softback (£1.75, *Dragon*). The first two, coming out in April, are *Madame Guillotine* and *1066 - The Last Invasion*. There are four written so far; Jon (gloop, gloop) and Simon are hoping to do another four. Character Generation involves allocating a pool of points to different skills (which vary with the historical period, i.e., sword or pistol). In *Madame Guillotine*, it's the French Revolution and you begin as an officer in the National Guard. You can choose either to join the revolution or try to save some of the aristocrats. In the second, *1066 etc.*, you play a Norman noble with estates in England. Again, you can choose either to support Harold, or William the Conqueror (although he's not quite, yet!). In any case, there's lots of blood and battle, with Stamford Bridge and Hastings to live through. Book 3 will be *Through the Wire* (WWII prisoner of war, RAF etc) and then *Sword and Flame*, English Civil War. Sounds like a lot of fun-certainly amore entertaining way of doing history.

Luckily, I was able to avoid meeting Joe 'Judge Death' Dever face-to-face (all who gaze upon that terrible visage are consumed with fear and horror and suffer a slow painful death). Instead we communicated through various ghostly intermediaries, those living dead that surround his home and person. Joe's sibilant whispers came to me in a nightmare, in which he told me his latest developments. *Lone Wolf 7* will be out late May, early June. It's titled *Castle Death*, and involves Lone Wolf trying to break into Joe's home. No, seriously, he wouldn't reveal too much of the plot - suffice it to say it's a 'gothic

horror special' and 'things are not what they seem,' says ol' Judge Death. At the end of *Castle Death*, Lone Wolf will also learn of his ancestry and his final destiny. Death himself said it was by far the most difficult he has written so far.

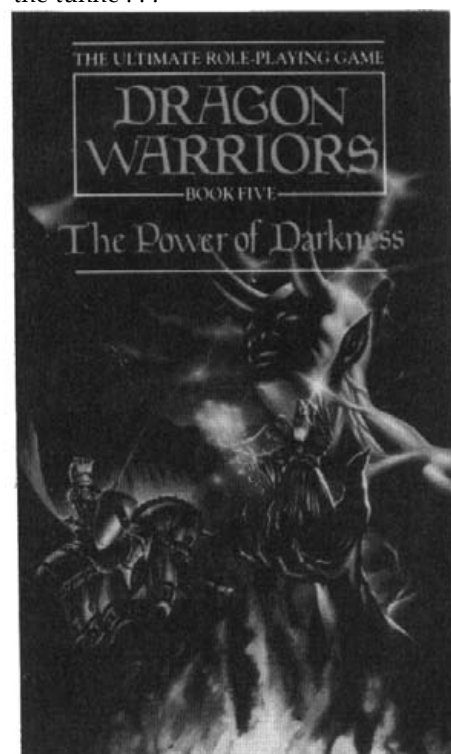
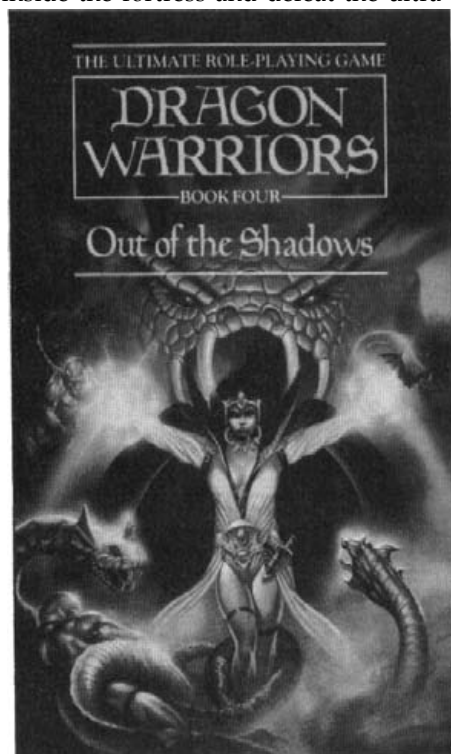
The Judge also told me about his *Greystar* series, (co-written with Ian Page). The first has been very successful, you all seem to like it (most of you anyway!). The second, *Forbidden City* will be out in April. In this one you gain an extra spell category before searching for the Forbidden City in the Desolation of Taklakot where information as to where the Shadowgate lies can be found. Naturally, the city is infested with various mad muties and crazed beasts (*Grailquest* readers). In May, possibly, or soon after, comes *Beyond the Nightmare Gate*, *Greystar 3*, in which Greystar travels to the Astral Plane, where you can reach the optimum level as a Sorcerer. This is where the Moonstone lies, if you remember your *Greystar* plot. Number 4 is yet to be written. *Greystar* - £1.75, *Beaver* books.

There's also something brand new from *Allen and Unwin*, called the *Unicorn Fatemaster Adventures* (*Unicorn's* is *Allen & Unwin's* fantasy imprint), written by Paul Vernon - an old *White Dwarf* contributor and general all-round good chap (despite his unfortunate predilection for the blood of young virgins). There are two titles for release in May at £1.95 each, *Treachery in Drakenwood* (the hero must find the kidnapped daughter of the local baron before the land is plunged into war) and *In the Fortress of the Firelord* (the hero must allow himself to be captured to get inside the fortress and defeat the ultra-

evil and nasty Firelord. There's a possible third title, *Marauders at Redmarsh*. For all your previous deeds you have been rewarded with a nice manor in Redmarsh. Unfortunately, it's been taken over by various cut-throats, villains, Livingstones and Jacksons. The hero is a sorcerer and there is a very good spell system, using spell points - you can always choose what sort of spell to use, and it will cost points to cast (it won't always work of course!) You have about 10 different spells to choose from, 3 Attack spells, 3 Defence and 4 Miscellaneous. You can also use weapons, of course. Each book has 4 possible entry points to the adventure and also 500 paragraphs each - big stuff.

Dragon Warriors marches on. That vile effluvia of the sewer Dave Morris (once, there was a cesspit. Lighting cracked down and stuck it, imbuing the stinking contents with consciousness and a kind of half-life. The amorphous sludge heaved itself out of the pit and, forming a mouth out of its glutinous, reeking flesh, it said, in a voice laden with slime, 'I am Dave Morris'), well, he popped round, leaving a 'trail of loathsome slime' to tell me about *Dragon Warriors*. In February comes book 4, *Out of the Shadows*, all about assassins, the martial arts, the Death Vow etc, with more monsters and scenarios. Then comes the *Powers of Darkness* in May, and then the *Lands of Legend* in July.

Have you heard the latest on . . . hold on, what's that? Another demonic winged servitor?? No, it's twenty demonic winged servitors!! The Warlock's sent them to tear me limb from limb!! No! Sorry I must rush away into the tunne . . .



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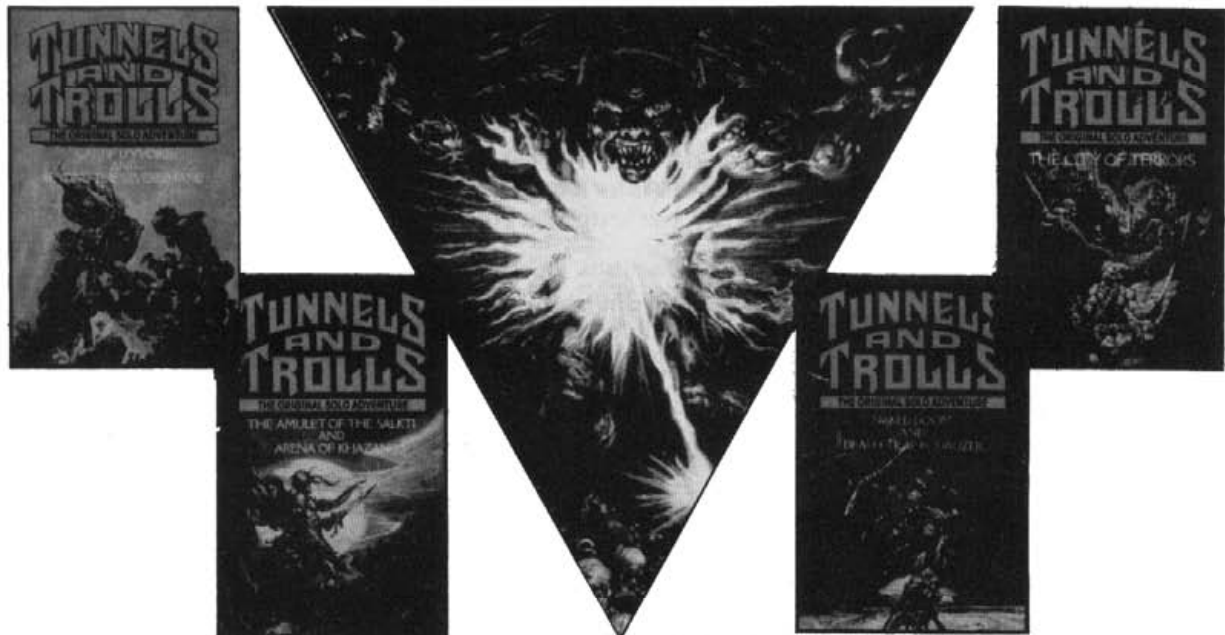
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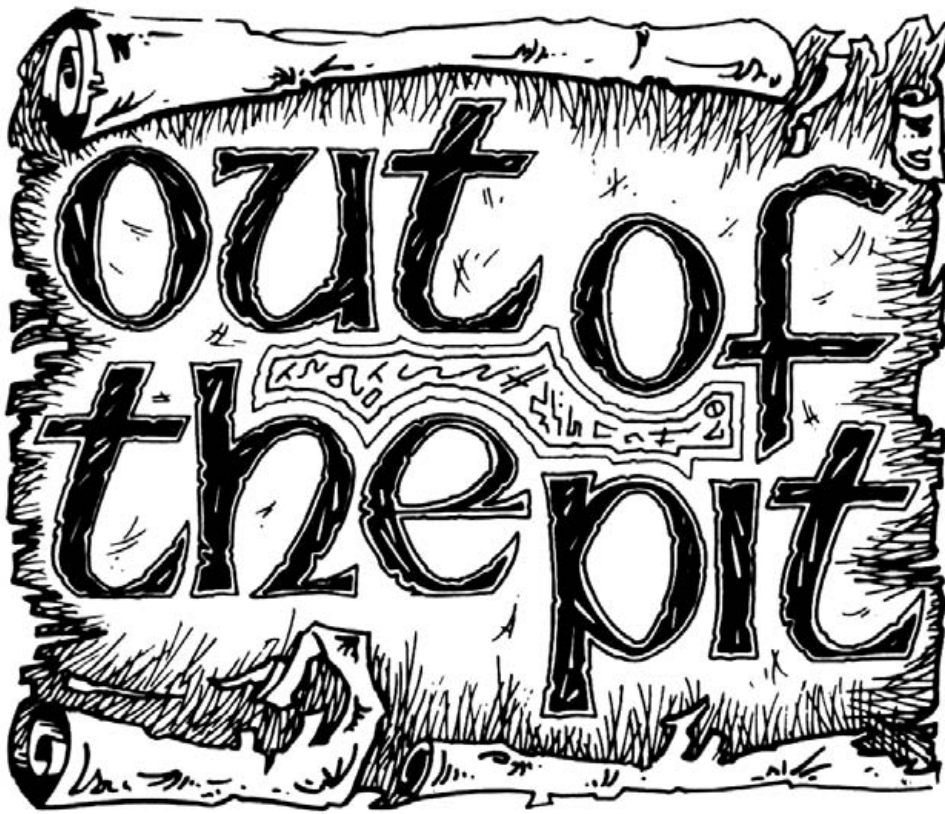
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Edited by Marc Gascoigne

Grasping my trusty battle-axe firmly in my hand, I finally plucked up courage to enter. Pushing the rotting door open, and wincing at its teeth-grinding creak, I stepped hesitantly into the forbidding room beyond. As the old wizard had warned me, there were monsters everywhere: huddled in packs, skulking in the shadows, swinging upside down from the craggy roof, all howling and gibbering in the flickering torchlight. My mouth went dry as countless pairs of bestial eyes turned and stared at me. In a daze, I gestured at the nearest five creatures with my axe, and bade them follow me back up the rough passage and out into the light of day . . .

CAVE CRAWLER

by Craig Vooght

Skill: 8

Stamina: 7

Habitat: Caves, Dungeons

Number Encountered: 1

Type: Animal

Reaction: Hostile

Intelligence: Low

The Cave Crawler is a large, hairy creature about the size of a bear. It roams caves and tunnels in constant search of food, clinging to the ceiling with its powerful clawed hands and feet. Virtually blind, the creature relies on its exceptional sense of smell, and more importantly on the sounds picked up by its wide, sensitive ears. Like a bat, the Cave Crawler emits a shrill scream that can echo back from potential prey, enabling the beast to pinpoint their location with a deadly accuracy.

To escape the attentions of a Cave Crawler, an adventurer must press himself against the cavern wall and *Test for Luck*. If the Cave Crawler locates them (i.e., they are Unlucky), it swings down and hangs from the ceiling by its

feet, attacking by slashing out with its clawed paws. As it fights, the Cave Crawler continues to emit its deafening screech. After each Combat Round, a



roll of 1 on one die will cause its opponent to lose a further 1 STAMINA point. Once its prey is dead, the Cave Crawler will feed on it at once, still hanging onto the ceiling while it grips its food in both hands and starts to eat.

SOULSUCKER

by Andrew Hill

Skill: 6 (see below)

Stamina: 9

Habitat: Dungeons, Caves, Ruins

Number Encountered: 1 or 2

Type: Undead

Reaction: Hostile

Intelligence: Low

Trapped on the Earthly Plane in their decaying bodies as punishment for a life of evil, Soulsuckers stalk tombs and dungeons in search of victims to wreak their revenge upon. Evil in the extreme, these foul undead beings look like green-skinned zombies, with rotting flesh and sunken eyes the colour of fresh blood. They attack with their bare hands, scratching and clawing with sharpened talons as they try to make contact with the bare skin of their adversary.

A successful wound from a Soulsucker causes one point of STAMINA damage, but also drains one point of SKILL, which is added to the Soulsucker's own SKILL! The only way to regain SKILL points lost in this manner is to kill the Soulsucker outright. As a result of their life-draining powers, Soulsuckers may have SKILL scores greater or lesser than the average listed above. GamesMasters wishing to vary a Soulsucker's SKILL should roll one die and add three points for each Soulsucker's score. These foul creatures will often be found guarding rich stolen hoards or a tomb full of treasure.



GLEFF
Anonymous

Skill: 7
Stamina: 10
Habitat: Caves, Dungeons, Ruins
Number Encountered: 1 to 6
Type: Humanoid
Reaction: Unfriendly-Hostile
Intelligence: Average

Gleff are believed to be strange hybrids of Goblins and Rock Eaters, possibly bred by the bizarre eastern sorcerer Omeron. Legend has it that Omeron, well known for his massive greed, wanted slaves to mine for precious metals. Crossbreeding Goblins with Rock Eaters (strange subhuman creatures now extinct which lived on rock itself) the wizard eventually created a being which was both a natural miner and had enough intelligence to follow complicated orders.

Omeron had not reckoned with the native malevolence of the Goblin half of the Gleff's nature, however. The Gleff stole all the precious minerals they mined, telling their master that none had yet been found. Omeron discovered their trickery, the story goes, and the Gleff were slaughtered in their hundreds before they undermined the foundations of the wizard's tower and it collapsed, killing him as it fell.

The Gleff still eat rock food, though they now know the true worth of precious minerals. They are shy, defensive creatures, and will attack any intruders to their underground domain. They fear strong light, though, which confuses them and makes them fight with 3 deducted from their Attack Strength. If a Gleff manages to grab hold of its opponent in both hands, however, (indicated by an Attack Strength at least 3 greater than its opponent's) it will crush



them for an extra 2 points of damage. Gleff love precious gems above all things, and can sometimes be bribed to leave an adventurer alone, but they are treacherous beings and will kill their adversary as soon as they have their hands on the bribe!

SECTILE
by Robert Hinchliff

Skill: 10
Stamina: 16
Habitat: Caves, Dungeons
Number Encountered: 1 or 2
Type: Reptile
Reaction: Hostile
Intelligence: Average

These strange six-legged reptilian creatures are found in underground areas in all parts of the world except the coldest northern regions. Their insect-like features and beaks give them a very odd look, but they are strong and dangerous creatures. Should an adventurer wander too close to a cave inhabited by a Sectile, it will attempt to ward them off with much hissing and spitting. If this fails, the large creature will attack, pecking with its horny beak and slashing with its taloned feet. If the Sectile's Attack Strength totals 21 or more in any given Combat Round, it has successfully stabbed its opponent with its barbed poisonous tail, causing a further 4 points of damage.

Sectiles rarely venture from their caves during the daytime, but at night under the cover of darkness they will roam far and wide in search of prey. Their eyesight is very poor, but this is more than made up for by their splendid hearing and their sensitive antennae, which can let them detect potential prey over a mile away on a still night.



THE CLEAVER
by Jamie Latuskie

Skill: 8
Stamina: 13
Habitat: Caves, Dungeons, Ruins
Number Encountered: 1
Type: Reptile/Humanoid
Reaction: Hostile
Intelligence: Average

Possibly descended from a mutated strain of Lizardmen, the Cleaver is a terrifying reptilian creature. It stands well over two and a half metres tall, though it appears hunched and stooping, and is covered in greenish-black scales so tough successful blows against them only cause a single point of damage. Living alone in underground caverns and abandoned caves, the Cleaver stalks the night searching out humans and other prey. As a weapon it uses the massive cleaver which has given the monster its bizarre name.

It is not well known whether the Cleaver is a unique creature. While it has never been encountered in the company of any similar creatures – or at least, never by anyone who survived to tell the tale – the Cleaver is infamous in many parts of the world, where it is feared by all.



We really enjoy reading your creations, so keep them coming in. If we publish your monster you'll get a free copy of *Warlock* to prove it (but only if you remember to put your name and address on your submission!). Don't forget to use the new characteristics explained in the last issue, and if you are feeling artistic why not include a picture of your monsters too? More malevolent monstrosities next month . . . Keep rolling the double sixes.

The ARCANE ARCHIVE

New acquisitions in the Warlock's Library, reviewed by Paul Cockburn.

Uh, oh – I see I have company. Readers, I would like you to meet Derek the Troll. Hideous little chappie, isn't he? The Warlock thought a second opinion about the books in this column might be useful, so he has sent Derek to keep me company. He'll be having his own say about each of the books reviewed in this column from now on. If he disagrees with me I shall cut off his diet of stewed rats brains . . .

Out of the Pit
Steve Jackson,
Ian Livingstone &
Marc Gascoigne
Puffin
£3.95
Fighting Fantasy
Monsters



If you've been playing *Fighting Fantasy* books for a while now, I bet you've wished that you could write your own stories, so that your favourite characters can march through even wider lands of fantasy. If so, this book is for you. 250 monsters have been gathered together in one book, with complete descriptions of their loathsome little habits, and pictures of every one (including eight blood-curdling colour plates). If nothing else, this book will tell you more about the hairy nasty that ate you on your last adventure. But there's more to it than that.

Out of the Pit introduces us to the world of Titan, a brutal and unfriendly place. We're told it used to be quite a nice place, but these days it's full of twisted magic and those 250 monsters. Ordinary people cower in walled cities, trying to keep out of trouble, but we're not ordinary people, we're adventurers, right? So we go out into the world, beyond wild Allansia, past the Icefinger Mountains or the Craggen Heights, over the Desert of Skulls-perhaps even as far as (gulp) Kakhabad, where the really dangerous monsters live. Hmmmm . . . perhaps we should have cowered in the cities with the rest of them . . .

Still, it's too late for that now. Us adventurers have already been exploring part of the world, and now we can carry on without having to wait for Steve and Ian to write another book. Using the tables at the back of the book and the

maps at the beginning, we can find out just what monsters are hidden in the depths of the Vanti-Bak Wastes, or deep beneath the Western Ocean. I just hope we don't meet any more Gonchongs . . .

**Starflight Zero/
The Path of Peril**
David Fickling &
Perry Hinton
Puffin
£2.95
Fantasy Questbooks



Remember *Tasks of Tantalos*, or even the earlier *Masquerade*? Well, now that sort of book has been given a name. After fantasy gamebooks – meet fantasy questbooks. The idea with these is that there is a competition of sorts in these books – not one with a prize (nobody buries golden rabbits anymore) but one which deliberately tries to drive you out of your mind. The puzzles are really ingenious and shifty . . . totally impossible . . .

I know what you're thinking, Derek, you think it's just because I'm too dense to work them out. Well you weren't here when *Tasks of Tantalos* came out, so stop your snickering.

As for you, readers, how did you get on with that last 'fantasy questbook'? If you found it challenging and entertaining, then you might be interested in these two. If you threw *ToT* in the corner and yelled a lot, then I think you'd better pretend you've never heard of fantasy questbooks and give them all a wide berth.

Starflight Zero is a space adventure, in which you are one of eight pilots trying to save the Free Planets from the evil menace of the Dark Ships. To do this, you must decode each of thirteen messages, which will tell you finally how the Dark Ships may be overcome. The code is broken by a mixture of map-reading, visual clues, and good old-fashioned maths. Some are simple, others are very obscure. The pictures – by Peter Jones – are great, so you've got something good to look at even if you can't break the code.

The Path of Peril isn't strictly fantasy either, more an Indiana Jones type of thing, with a famous explorer mysteri-

ously murdered, and the killer looking for you! The fabulous treasure that the explorer discovered can be yours, but first you must find a way to lift the curse on it which claimed the explorer's life. The only way to do that is to re-visit the places on a mysterious map and then decipher his cryptic notebook. Then there's his diary, torn into several pieces . . .

It's interesting that *Puffin* are trying these books beside the more traditional solo gamebook. They're a different kind of fun as far as I can see, and they demand a lot of concentrated effort. I expect Derek will have given them a high mark, but don't be fooled; he just likes the pictures, and doesn't know any more about how to solve the mysteries than I do.

**You Can Be The
Stainless Steel Rat**
Harry Harrison
Grafton
£1.95
Interactive Gamebook



Ho, ho . . . Another fancy name for solo gamebooks. Don't worry, readers, this is the old numbered-passages and Pick-a-route sort of book (and a relaxing change after all those mind-bending puzzles in the questbooks). But don't get the idea that this is just the same as all the other gamebooks around, because it isn't. At the risk of getting the sack (lets hope Steve and Ian aren't reading this), I'm going to say that this is a gamebook written by a writer and all the others are gamebooks written by gamers.

Mind you, I had my doubts about how close Harrison got to this at first. Some time ago, I met the man at an SF Convention (oh shut up, Derek, you're always bragging about how you were Sauron's best mate) and he didn't seem to think too much of all this role-playing and solo gaming. But, the man's style is all over this lovely book, so I guess he started to like the things too. There you are, next time your teacher tells you these books are not good for you, you can impress him with a bit of name-dropping.

In this book you are a new Full Field Agent in the Special Corps, the force to which Jim diGriz – the Stainless Steel Rat – belongs. Your first mission is to be zapped off to the planet of Skraldespand and find the eccentric Professor Geisteskrank, who has invented some sort of universe-ending weapon. To get him back to the arms of the Special Corps, all you need to do is shake the Prof by the hand, and activate your matter transmitter. Simple.

Wrong . . . Skraldespand is a prison planet, and several of the inhabitants are distinctly unfriendly. What's more, diGriz insists you are not to take a gun along, because you might do more harm to yourself than to the local

fauna. What you do get is the Rat himself, talking to you through some kind of thought transfer gizmo, and giving you sage advice. Sheesh, can this guy rabbit. Every time you make the slightest mistake, you either end up dead or you find diGriz cackling in your ears like an old witch. I hate to say which I thought was worst. Oh, you mustn't forget to bring an amphisbenic bipolar determinant with you when you play this book. If you gave the shopkeeper £2 when you bought this book he will have given you an APB (ABD?) disguised as a 5p piece when you bought the book.

The Way of the Tiger 3: Usurper!
Mark Smith & Jamie Thomson
Knight
£1.75

Adventure Gamebook



Part three of the adventure I reviewed first in *Warlock 6*. You are Avenger, the ninja trained in all forms of deadly martial arts. Having avenged the murder of your spiritual father, you have now found out that Honoric, leader of the Legion of the Sword of Doom, still lives, swearing a revenge of his own; war seems inevitable. The Grandmaster of the Dawn reveals to you that your father was Overlord of the city of Irmuncast, and that a Usurper sits in a place that is rightfully yours. And so, Avenger, you must use your formidable skills to take on the ruler of a great city, knowing that if you fail, more than just your death will be the result.

I like these books, set on the future-fantasy world of Orb, but they are very complicated, and they depend for their success on the reader being interested in the martial arts. All of their strength comes from the subject, because there is nothing very different about the way the books work or about the stories, which are well written. One thing I will say in their favour is that they are very good value with 268 pages and 420 entries in this book. When you think that the first 27 pages go by before you even reach the story...

Lone Wolf 6:
The Kingdoms of Terror
Joe Dever & Gary Chalk
Beaver
£1.75

Adventure Gamebook

Grey Star The Wizard
Ian Page & Joe Dever
Beaver
£1.75

Adventure Gamebook



Another 'old' series takes a step forward with *The Kingdoms of Terror*, in which Lone Wolf, the last Kai Master of Sommerlund, pits his wits against the

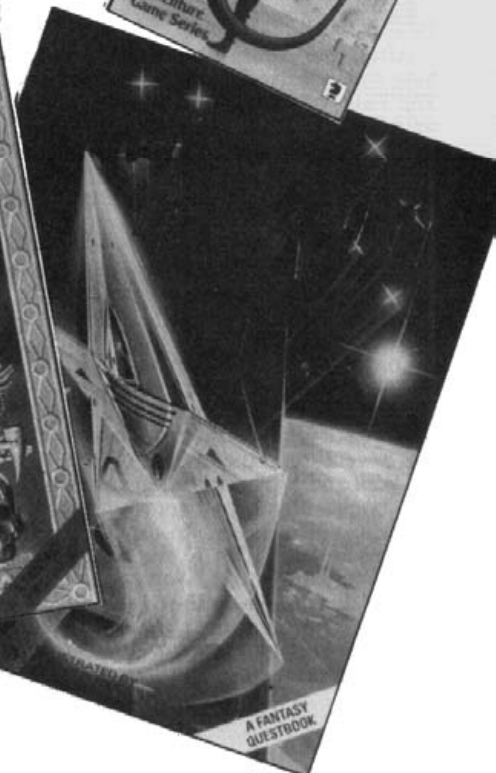
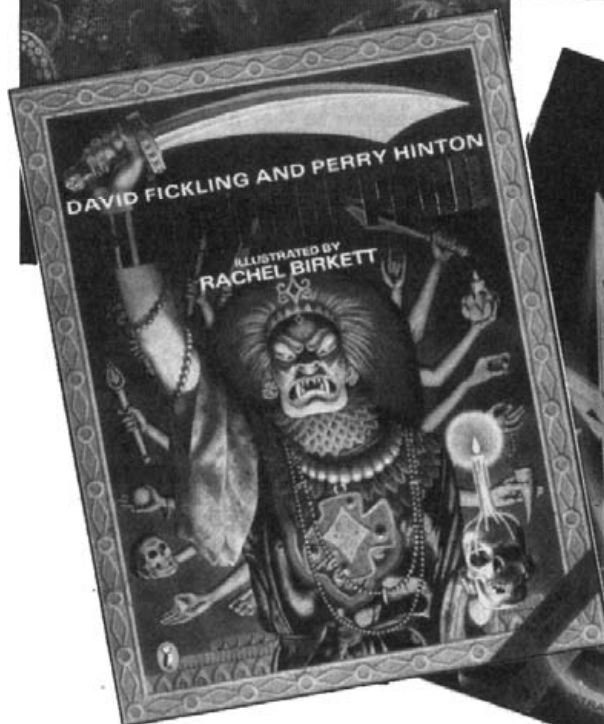
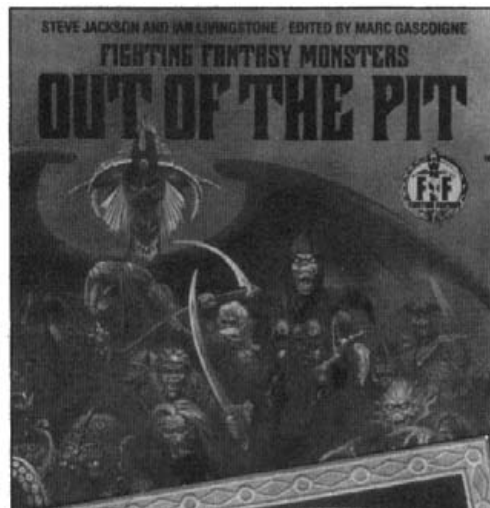
vile Dark Lords. Since book two, these evil types have been having a small civil war, and things have been very quiet. Perhaps now you can follow in the footsteps of the first Kai Master, and seek the Lorestone of Varetta. If you can find it, then Sommerlund might be able to defend itself when next the Darklords attack!

You will have to use all of your psycho-magical powers to win through this adventure, though you may find it even tougher than some of the ones that have gone before. These are complicated books, but the stories have a strong flavour. This series has some of the best black and white art inside, too.

To follow up the success of the first series, Joe Dever has a new partner for the new *Grey Star* series. This is a series in which the magic is the kind of wizardry we are more used to, and the hero is an orphan actually raised by sorcerers. These Shianti wizards are not just Good Samaritans though; in order to pay the rent they would be obliged if you would just save the world (sigh) by finding the legendary Moonstone and crushing the evil Wytch-King. What power will you choose, Grey Star?

Enchantment, sorcery, evocation, alchemy? Me, I think you should choose prophecy and tell the old wizards that they should allow young lads to stay at home and watch the TV if the world is in that much danger. Why do us adventurers have to save the world all the time? Let someone else do it, that's what I say.

One last snippet of information. Both *Lone Wolf* and *Way of the Tiger* are available as computer software. I think these more complicated kinds of gamebooks are suited to the micro than the book, because then you can concentrate on the things your character can do, and leave all the monsters and such to the machine. Of course Derek can't work a micro, so that would throw him out of a job. What do you think of that, hairy-features?



the WARLOCKS QUILL

I've just finished a few little experiments on someone who didn't like Gamebooks (he now walks with his nose, eats with his navel, and talks out of his armpit) so I'm in a generous mood, and prepared to answer your questions without thoughtlessly disintegrating you in a blast of cosmic force . . .

Dear Warlock,

I have a couple of questions about *Lone Wolf* books. First of all: if you complete book 1 and then fail in the middle of book 2, do you go back to the beginning of book 1 or book 2.

Also, do you have to generate new COMBAT SKILL and ENDURANCE POINTS or do you keep the scores you had when you started at the beginning of book 1.

Your questioninglly,
Neil Parkin,
Sheffield, Yorkshire.

*** Simple – you choose which you prefer. Once you reach number 6, *Kingdoms of Terror*, you may well feel that you don't want to have to go all the way back to the beginning of the series and start again. It wouldn't be cheating if you decided to go back to the beginning of the book not the series when you fail-but then again you may enjoy going through the whole story again with the benefit of your later knowledge.**

Whether you start at the beginning of the book or the series, you should generate new COMBAT SKILL and ENDURANCE POINTS, and you should also cross off any Special Items you might have acquired.

Dear Warlock,

After four hours of restless slogging I have finally solved Steve's excellent book, *The Tasks of Tantalos*. Am I the first to do so? My friends have been telling me there is a prize for solving the book first, is there?

Yours wonderingly,
Simon Leggett,
Great Yarmouth, Norfolk.

*** No, there is no prize, but you do have my congratulations as well as Steve's.**

Dear Warlock

Congratulations on fine work with *Warlock* magazine and the *Fighting Fantasy* Gamebooks! I think that it would be a good idea if each issue you were to have a different adventure in the fashion of *The Wishing Well* and *Shaggradd's Hives of Peril* in the book *Fighting Fantasy* by Steve Jackson. You could create about six adventures each leading on to the next, maybe something similar to the *Sorcery Epic*.

What do you think, Eh?
Yours adventurously,
Paul Stewart,
Bundamba, Australia

*** More important is what the Warlock readers think, and what they tell us in their letters. Although it was a little different in style, last issue's *Deathtrap on Legs* was designed as a series of scenarios developing the theme of the exploits of the Champion of *Deathtrap Dungeon*. Let us know whether you liked the scenario, and if you did I'll whip those whining whelps Williams and Mason into action on writing the sequels. If you didn't they will, of course, have their hands turned into trotters.**

Dear Warlock,

What horrible fate has befallen Iain McCaig? The brilliant artist's work has not been given an 'airing' since *Island of the Lizard King*! Has Ian Livingstone kept him chained up to work on *Casket of Souls*?

And you, Mr Warlock, how about letting us into a few secrets. Firstly, why did you change your name from Ed to *The Warlock*? Secondly, have you ever played a gamebook? Finally, do you have vivid dreams of reading millions of letters asking (well, pleading!) you for the way out of the *Maze of Zagor*. If so, don't worry, my friends do it all the time!!

Yours quizzically,
Gavin Shute,
Aylesbury, Bucks.

*** The answer to your first question is: yes. Ian Livingstone has kept him chained up working on *Casket of Souls*. For those of you who don't know what this is, I asked Ian for a few advance snippets of information. He told me that it's an illustrated adventure that can either be read as a story, or a series of puzzles, which the reader must complete in order to find the book's hidden page. He wasn't giving anything else away, but it sounds well worth waiting for!**

You presume to be nosy about me! I'd have thought you might have learned a little caution from the dire warnings of that Toad Thomson. That purulent mucoid sack of lard is always stealing into my chambers and poking about in things which are none of his business. You're lucky I'm in a good temper today, otherwise you'd be hopping about on a mixture of scaly legs, slimy tentacles and cardboard boxes! Anyway, I have *not* changed my name – I haven't had a name since I outgrew my old one many centuries ago. Ed was, one of the Grand Wizard's underlings, he took care of my correspondence while I was off on one of my longer

trips around the multiverse. Your impertinence doesn't end there, either! Have I played a Gamebook? *I live a Gamebook!*

And yes, I do have these vivid dreams in which I receive piles and piles of letters asking me for the solution to the *Maze of Zagor*. Like all my dreams, it turns out to be true.

Dear Warlock,

My friend and I have just finished playing the *Castle Arcania One-on-One* gamebook by James M Ward. Although it was a change from *Fighting Fantasy* we decided that it was really a silly idea, and not nearly as much fun. Can't somebody make a proper two-player Gamebook?

Yours dualistically,
Nicholas Kinzett,
Coventry, West Midlands.

Dear Warlock,

This is just a short note to congratulate Steve Jackson and the team at *Puffin* for a brilliant new book [*Appointment with FEAR – The Warlock*]. The last couple of gamebooks both penned by Andrew Chapman were, I thought, a bit feeble. *Rings of Kether* for example took me half an hour, and was completely boring. I'd decided to stop buying Gamebooks unless number 17 was better. I was relieved to find it was. Steve's written a great book. It brings back happy memories of trying to complete the brilliant and seemingly-impossible *Deathtrap Dungeon*! It took me hours of slaving over a hot book, and pages of notes and clues to finish it.

The story itself is great, and I particularly liked the choice of four super-powers. I hope I see the Silver Crusader in print again. Perhaps a four-part series like *Sorcery*? I would be the first to buy it. Perhaps you could attempt to get a Superhero book onto the 1986 list.

Yours hopefully,
Ian Berriman,
Willerby, Hull.

*** Are there any Gamebooks which you have really enjoyed, or really hated? If so, write and tell me, explaining why.**

Dear Warlock,

I have only written to ask you how on earth did the merchant, reference 91, *The Crown of Kings*, manage to get two photos of Steve and Ian (at the top of the wall)?

Yours wonderingly,
Mark Adams,
Glasgow, Scotland.

*** I gave him them, of course! Photos of Steve and Ian are as precious in Kakhabad as they are on your Earth. If anyone has seen any other interesting or unusual things in a Gamebook, well, you know who to write to about them, don't you! From next issue, we will be sending some Gamebook goodies to the best letter printed. Don't forget to let us know who your favourite authors are, and which gamebooks and games you prefer, so that we'll know what to send you. The address is:**

The Warlock's Quill,
Warlock Magazine,
Games Workshop Ltd,
27-29 Sunbeam Road,
London NW 10 6JP.

Until the next issue, may you never be short of a spell in Mampang!

– The Warlock

BRAIN BLISTERING MAZE COMPETITION RESULTS

Well, blistered brains are littering the streets after our fiendish labyrinth competition in issue 6. And the *Games Workshop* dungeons were littered with entries, too. But after much sifting and sorting, the *GW* Goblins presented The Warlock with the entries of the nine craftiest maze followers, who had managed to plot a path through the maze passing through only 5 junctions (excluding the start and finish). The Warlock then had a look at their mazes, and declared . . .

THE WINNER!

Darren Webb, aged 15, of Dagenham, Essex, presents you with the challenge of turning a vicious beast to stone. You must connect the top of the wizard's magic staff to the magic star in the centre of his hat. For this excellent and imaginative labyrinth, Darren wins the exciting game of **TALISMAN**, plus the **TALISMAN EXPANSION SET**, plus the signed **FF** book of his choice (please let us know which one you want, Darren).



THE RUNNERS-UP!

How could we resist **David Johnston's** wonderful *Fighting Fantasy* Maze? The main maze must be followed from the right eye (on the dagger) to the left, and you must also complete the mini-mazes within the letters **FF**. David, of Glasgow, wins a signed copy of Steve Jackson's **Appointment with FEAR**.

Congratulations also to **Graham Sewell** of Great Yarmouth, and **Edward Sykes** of Marlborough, Wiltshire. Both of you win the signed **FF** book of your choice (please let us know which one you would like).

Honourable mentions go to the other staunch adventurers who managed to get through the maze passing through only five junctions:

Michael Silk of Liss, Hampshire; Anonymous, who uses truck-type notepaper; David Morgan of Tunbridge Wells, Kent; Lycia Gardner of Harpendon, Herts and Paul Ackery of Coningsby, Lincolnshire.

Thanks to everyone who entered the competition for your a-maze-ing response!



The Tower of



H A D E S

This adventure begins when a friend fails to make a rendezvous, and may end with the players pitting wits and fighting skills against a wizard and his bodyguard of mutants!

For this adventure up to eight Provisions may be taken, the exact number depending on you, the GamesMaster (GM). If you wish, each player may also pick one potion to take with him.



GM's BACKGROUND (for the GamesMaster only!)

The adventure begins with the players' characters on their way to keep an appointment with an old friend, Belkor the Dwarf, at the Horizon Inn. However, before they get there they will meet an old man attempting to escape from a bunch of ravaging Orcs. Action from the start!

Belkor the Dwarf is an active member of the Order of Arzochollies, a movement dedicated to keeping Evil at bay – though more through stealth and secrecy than by open conflict. He was staying at the Horizon whilst following up reports of increased attacks by Orcs and other foul creatures on nearby homesteads. His idea was to make his enquiries as inconspicuously as possible. But, despite his care, he still attracted attention from a group of hooded men known as the Brotherhood.

Belkor later discovered that these mysterious characters were the highly trained, perfectly loyal henchmen of a wizard known as Ar Gadayon. He realised that he could be onto something a lot bigger than he imagined, so he sent a letter to his friends (the adventurers), asking them to join him at the inn – assuming that he would be able to use them to aid him with his investigations.

However, the night after he had sent the message, disaster struck. Under the cover of darkness, whilst he was engaged in a bit of snooping around the inn, he stumbled upon a building which he had explored before (building 10 on the map of the Horizon). He opened the door and entered, only to be pounced upon and tied up by members of the Brotherhood.

Inside this building are steps leading down to the Tower of Hades. It was built by Ar Gadayon as a place of refuge, where he could carry out his evil schemes without the threat of discovery. Here, he is in the process of creating a mutant army, with which he hopes to attack and subdue the lands around the inn.

That is a general background to the scenario. However, it is advised that you read through the rest of the scenario before playing.

This issue's multi-player adventure was submitted by Dale Ashman. It is a slightly different style of adventure, combining the plot narrative of last issue's *Deathtrap on Legs* with the room-by-room description used in the *FF* Role-playing game. Please let us know what you think of the various different styles, and don't worry – there's more to come! This adventure requires cunning and deception from the players, as well as plenty of skill in combat. As the later stages are so difficult, it is recommended that a minimum of four characters should tackle it. If you wish to run the adventure with less than four players, each player should play two characters.

The adventure is written for use with the *Fighting Fantasy* Role-playing rules, though it may be used with any other system (for example, *Dungeons & Dragons*) if you convert by deciding on suitable statistics. Good Luck!



THE ADVENTURE BEGINS

N.B. The text in *italics* should be read out to the players.

Unless stated in the text, all monsters and personalities have an *Attacks* score of 1.

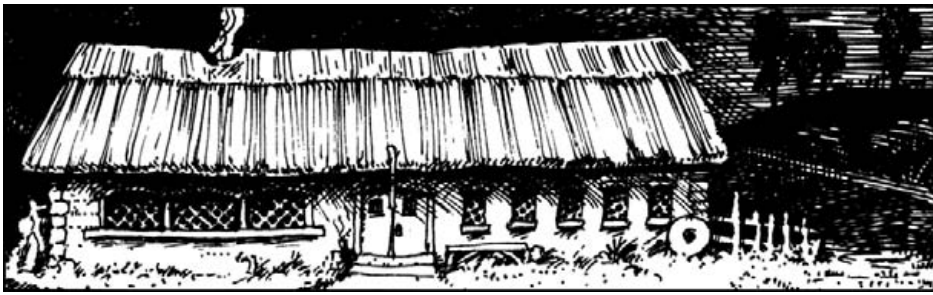
You stand at the old well, replenishing your water supply and reflecting upon the events of the past few days which led to your journey into the wilderness to keep a rendezvous with an old friend.

It all began when you received a letter from your old adventuring comrade, Belkor the Dwarf, asking you all to make your way to the Horizon Inn, a few days journey into the Outlands. According to his letter, Bel-

kor had something important to discuss with you all which could not wait until his next scheduled journey into the city. So, realising that it must be something of relative importance for your friend to call you all out to his permanent abode at the Horizon Inn, you set off.

Looking along the road and up the hill you can see, silhouetted against the blue sky, the aptly named Horizon Inn, your destination.

Your water supply replenished, you are about to continue on your way when, suddenly, from somewhere in the woods to your left, comes the sound of a voice wailing and crying in terror. Then, from between two trees, stumbles a man, his eyes wild with terror, his clothes no more than rags. He is being chased by four black, heavily armoured Orcs. On seeing you, hope crosses his face and he heads towards you. Suddenly he stumbles and falls, an arrow in his back. The Orcs run to the body and begin to drag it back into the trees . . .



Should the adventurers decide to attack the vicious Orcs, their abilities are:

ORCS SKILL 6 STAMINA 5

If they defeat three of the Orcs, then the fourth will run away into the trees. On inspecting the body:-

You gasp as you turn the body, that of an old man, over. His face is badly mutilated, but that is not what made you cry out. On his right arm, where his hand should have been, is a sword – apparently growing out of his wrist!

All attempts to remove the sword will prove fruitless, as it is indeed growing from the man's wrist. He was the subject of an experiment by Ar Gadayon, but escaped and was pursued by the Orcs.

If the adventurers attempt to pursue the fleeing Orc, they will find themselves back on the road.



THE HORIZON INN

You have finally arrived at your destination, the Horizon Inn. It is a long, single storied, thatched building – sitting on the top of the hill. A thin wisp of smoke issues from its single chimney. Above the double doors hangs a board portraying the sun rising over the horizon. It swings gently in the breeze. Looking back, down the hill, you can see the darkness beginning to creep down into the Lowlands. But, tonight, you can rest in a proper bed with a proper meal in your bellies.

The sections below describe the rooms and inhabitants of the Inn. All text in italics should be read out to the players should they enter the room or approach the characters.

1. The Threshold. *Entering through the wooden door, you find yourself in a wide hallway panelled in oak. Upon the walls are various paintings and, along the walls, narrow wooden tales festooned with religious artifacts. Facing you, at the other end of the hall, is another door. To either side of this door, on adjacent walls, are two further doors, one marked 'Common Room' and the other 'Guest Rooms'.*

Note that the above description is based on the assumption that the party enter through the main door facing the East Road. If, in fact, they enter through any of the other doors then the GM must alter the description accordingly.

This is a very straightforward, ordinary

room. The paintings portray the past owners of the inn. The only things of interest to the player characters are the religious artifacts, one of which is a wooden crucifix. However, trouble will follow if they are seen slipping any of these 'trinkets' under their chainmail!

2. Common Room. *An overwhelming smell of ale and tobacco meets your nostrils as you enter this room. Laughter and the sounds of merriment fill your ears. Peering through the thick smoke, that issues from the open fire in the centre of the room (as well as from the countless pipes), you can make out several tables, around which are seated various people, chatting, smoking and drinking the ale of the house. There are two other doors in the room, one on your immediate right, behind the bar (which is kept by two young ladies), and another in the far right hand corner, through which a small, fat man carrying various dishes keeps running.*

The Common Room is the main room in the inn. It is here that the guests take their meals and drink and where the locals come at night for a drink. Each of the four tables is partially occupied, so the adventurers will be forced to split up if they all want to sit down. The bar is also crowded, and again they will have to split up to reach it.

Table A. *You approach the smallest of the tables, at a far corner of the room, at which are sat three black-robed, hooded figures. There is room for two other people to sit.*

These shifty looking characters are henchmen to the wizard, Ar Gadayon, and are at the inn to dispose of nosey outsiders. They will remain silent and, if the player characters) stay at the table for longer than two minutes, one of them will begin to finger a long knife, within full view of the characters. If they still do not move then one of the 'Brothers', as they are known, will inform them that they are not welcome at their table. If the characters are being stubborn (and stupid) and still refuse to move, then each of the Brothers will draw a dagger and advance threateningly upon the adventurers. They will eventually attack, and when they do so (or if the adventurers attack first) their stats are:

	SKILL	STAMINA
1st BROTHER	11	14
2nd BROTHER	11	16
3rd BROTHER	12	12

As you can see from their high ability scores, they have-like all the wizard's henchmen – been highly trained, and are extremely fit and agile.

However, after three rounds of combat, the local militia will arrive and break up the fight. The adventurers involved in the fight

and those who weren't will be led out of the inn and across the courtyard to building 9 which serves as a jail. Although the adventurers may think this harsh justice, it is really a blessing in disguise, for if the militia had not arrived then the Brothers could well have killed them.

If the characters wish to get themselves in deeper trouble and attack the militia, then their stats are:

MILITIAMEN SKILL 6 STAMINA 8

Remember, as well as the eight militiamen, the adventurers will also have to fight the Brothers. Any hits that the militia score will be counted as a capture.

Table B. *The largest of the tables is fully occupied by people, mostly humans, chatting, laughing and drinking. They seem to be a friendly bunch, and you notice three people leaving – making room for the same number of your party to sit down.*

Once the adventurers sit down, they will be asked at once, in a polite manner, about their business and news of the city. In fact these people seem very interested in the adventurers themselves. If the characters ask about Belkor the Dwarf they will be told by the people that they have never heard of such a person, let alone seen him. There is a 3 in 6 chance of one of the adventurers seeing one of the regulars cast a nervous glance in the direction of **Table A**.

The people at the table will remain polite, buying the adventurers drinks, unless the latter persist with their questioning about Belkor. If they do persist, they will be told again, in no uncertain terms, by one of the regulars, that nobody has heard of Belkor the Dwarf. If the adventurers are particularly fond of hacking and slaying (and dying!) and attack the occupants of the table then their stats are:

LOCALS SKILL 7 STAMINA 6

There are 15 locals. As with **Table A**, after 1d6 turns the local militia will arrive.

Table C. *You look over to the right of the smallest table and see a largish table around which are sat a group of six shifty looking characters of various shapes and sizes. They are dressed in weather-worn cloaks, underneath which can be glimpsed shirts of mail. At their sides is a stunning array of weaponry. By their chairs rest large backpacks, bulging with unknown contents. They take up six of the nine available seats.*

Any observant player character will notice that these characters do not sound too different from themselves. In fact, they are adventurers who have stopped here for a couple of nights. Closer observation will reveal that the group is made up of two Humans, an Elf and two Dwarfs. Should any player character approach them, they will be amicable enough, willing to swap tales and ideas (such as the best way to kill a Troll with a dagger), and to buy the adventurers a drink. However, they have only been at the inn for two nights and so do not know anything about Belkor, although the name will sound familiar. They themselves will be leaving the next day to continue their journey along the East Road. They cannot be recruited by the players. It should at no time be necessary to fight these good-



humoured people, but if the characters are psychopathic, then their stats are:

	SKILL	STAMINA
1st HUMAN	10	18
2nd HUMAN	7	15
ELF	11	16
1st DWARF	8	15
2nd DWARF	9	12

Table D. Peering over the nearest table, you can see, at the other side of the fire, a smallish table, around which are four Pixies, apparently engaging in a game of cards. Two seats are unoccupied.

Once seated at the table, the adventurers will be asked if they would like to join in the game. If they accept then the game will run as follows:

The minimum stake is a gold piece. There is a 1 in 6 chance of the adventurers winning. However, they may, if they wish, attempt to cheat. To do this they should Test their Luck. If they are Lucky there is a 2 in 6 chance of them winning. If, however, they are Unlucky, they will be seen. The Pixies will be very indignant and demand five gold pieces from each of the adventurers. If the adventurers refuse to hand over the money then the local militia will be called. (See **Table A**).

If questioned about Belkor, the Pixies will ask why the adventurers are seeking him. If the adventurers tell the truth then they will say that he has probably been captured by the 'Master who takes all strangers and those folks who do not obey him'. The Master is, of course, the Wizard, Ar Gadayon. If the adventurers lie, then the

pixies will deny all knowledge of Belkor.

Table E. You walk across to the nearest table which is apparently unoccupied. As you sit down the room becomes silent as everybody turns towards you. They murmur amongst themselves then return to their business.

Scatched on the table are the words "KEEP OFF - GRUNCH". One turn later a very large man, wearing a fur around his waist, a masked helmet on his head, and carrying a double-handed axe, will walk through the door. On seeing the adventurers at his table, he will roar very loudly and inform them that, "Grok Urk Shorp Arg Kush!", which a local will translate as, "Will you please move yourself from your present position at a table I reserved, otherwise I will be forced to fracture your cranium." If the adventurers refuse to move, they will have to fight the very angry, very stupid, and very hard guy named Grunch:

GRUNCH SKILL 8 STAMINA 20

However, if they decide to use their brains then there is a chance of them bluffing the Barbarian. The exact chance depends on the strength of their argument, which is judged by the GM once he has heard it.

The Bar. The bar is crowded with many locals. Pushing through to the bar, you are asked by a young woman what you would like to drink. Looking at the board you can see that Ale, Cider and Dragon Fire cost 1GP/pint, Wine costs 2GP/glass, Soup is 1GP/mug and a Pork Pie is 1 GP.

Dragon Fire is a local speciality and is very strong indeed. Any of the adventurers drinking more than a pint will become intoxicated and lose 1 SKILL point for every extra pint. If their skill reaches zero he/she will be blind drunk and will become unconscious for 20 minutes.

If the adventurers ask for a room they will be told to see Barney.

Barney. You approach the man you saw carrying all the dishes. He is very plump and seems out of breath and flustered. He smiles as he sees you and waddles towards you.

Barney is a very jolly little man who owns the inn. If the adventurers ask him about Belkor, he will mumble something about 'that moonlighting Dwarf . . . didn't even pay his bill'. He will say that he left some time ago. If they say that they are friends of Belkor and ask for a room, he will ask them to pay in advance. This is due to Belkor failing to pay his bill before his capture. It is 3 GP for the night, 4 GP with breakfast.

Once the party has mingled with the inn's inhabitants, they may wish to explore the rest of the Horizon.

3. The Kitchen. You enter the smoke-filled kitchen from the common room. Stood on a box and leant over a large cooking pot is a Dwarf. He appears to be tasting his latest brew. On the table are various foodstuffs which would make ideal provisions, and the busy figure doesn't appear to be looking.

The food on the table would provide 8 Provisions. However, the adventurers must Test their Luck to see whether or not the Dwarf sees them. If he does he will rush at them, brandishing a meat knife:

MAD DWARF
COOK SKILL 6 STAMINA 9

If they kill him, they will have to hide the body. After about an hour the cook will be missed and suspicion will fall on both groups of adventurers, who will be turned out of the inn.

4. Barney's Bedroom. You walk through the door into what appears to be a bedroom. At the side of the room is a polished dressing table, and in one corner a bed. On the wall, opposite the dressing table, is a portrait of the innkeeper.

If a search is conducted, a chest will be found under the bed. It is locked and the adventurers will have to throw against their SKILL score to open it. Inside it are 25 gold pieces and a black cloak and hood, similar to those worn by the Brotherhood.

Remember, if it is after dark, Barney will be in here, and there will be a 2 in 6 chance of waking him. During daylight hours there is a 1 in 6 chance of Barney walking in.

5. Barney's Study. Walking through the door you enter a study, judging from the ledgers and various other papers. It is sparsely furnished with only a desk and chair. No other items of interest can be seen.

This is where Barney works, when he's not serving in the inn, fastidiously dealing with

the accounts. There is nothing of any value in the room, although a glance at the open ledger may prove interesting. On the page at which it is opened is a list of the visitors who have stayed at the inn overnight. If the adventurers have already booked rooms their names will be in it as well. Near the top of the page is the name 'Belkor Ironhand, Dwarf Outcast'. Belkor's cover was that he had been thrown out of his home and needed somewhere to settle down. His name has been crossed out and, at the side of it, in the margin, are the letters 'Brhd'. Looking back through the pages will reveal that a fair number of names in the book have these initials beside them. The initials of course, stand for the Brotherhood, and signify that the people whose names they appear beside have been taken by the Wizard's followers to be used as guinea pigs in his necromantic experiments. In pencil, beside their own names, are the same letters, followed by a question mark.

6. Hallway. *You are in a hallway decorated with faded green wallpaper. There is a door ahead of you and a heavier one to your right.*

The passage contains nothing of interest.

7. Guest Rooms. There is no description of these rooms, as most consist of a bed and small chest in which to put belongings. At the end of the hallway are the bathroom and toilets. In each room, if a search is carried out, can be found 2d6 gold pieces. However, for each room searched there is a 1 in 8 chance of the occupant(s) walking in. One of the rooms should be nominated as belonging to the Brotherhood and, in the room, written on a piece of paper hidden under a mattress are the words 'Ar Gadayon'. This is, apart from being the name of the Wizard, the password to open the many secret doors in the Tower of Hades.

Another room should be selected as the one which was occupied by Belkor. All his equipment will be there and, in the fireplace, the charred remains of a notebook. All that can be made out are the words: 'Ar Gadayon, midnight, store, mutants.'

8. Courtyard. *With your backs to the inn you look across the cobbled courtyard to the stables on your left and then to the store on your right. In the centre of the courtyard is a large stone, shaped by the winds whistling between the buildings, on which is sat a large man wearing hood and cloak.*

The man is another member of the Brotherhood. He is acting as lookout for those in the store. When he sees the adventurers he will stretch and yawn, a signal to his friends to watch out. If approached he will, like those at **Table A** in the Common Room, be uncooperative, just nodding a little. If asked where anything is he will just point.

9. Stables. Believe it or not, this is where they keep the horses! Again there is no description, as most stables look alike. However, if any of the adventurers have been in trouble with the militia, they can be found in here.

10. Store. *You open the door of the old stone building and pause for a while, until your eyes become accustomed to the darkness.*

What happens next depends on the number of adventurers entering the store. If only one or two enter then:

Your eyes now accustomed to the dark, you step inside, and, as you do so, you feel a sharp pain at the back of your head and you fall, face down . . .

If more than two adventurers enter then:

You look around. It appears to be a normal store room, almost filled with sacks of grain and other provisions.

In this building are five Brothers. If less than three adventurers entered, then they will have been knocked out by the Brothers (causing 2 STAMINA points loss) and dragged away to the cage at **14**, leaving one Brother on guard. If, however, more than two adventures entered, then four of the Brothers will have slipped through a trapdoor in the floor, retreating to **11**, leaving the fifth to cover the trapdoor and hide behind the sacks. There is a 3 in 6 chance of him being found if the players search the sacks. If he is discovered:

BROTHER SKILL 10 STAMINA 16

Whilst moving the sacks there is a 4 in 6 chance of finding the trapdoor which leads to **11**.



THE TOWER OF HADES

NOTE: Due to the numbers of Brothers and Orcs in this part of the game, unless otherwise stated, all will be 'average', thus:

AVERAGE		
BROTHER	SKILL 10	STAMINA 17
AVERAGE ORC	SKILL 9	STAMINA 15

11. *You walk down the torch-lined passage to where it suddenly opens out into an immense cavern. You gasp in astonishment as you look right into the eyes of a monstrous lizard, quite capable of eating you all. Luckily, it cannot reach you: it is restrained, around the neck, by a large chain, which disappears into the right hand wall. Staring past the reptile, at the other end of the hall, you can see a hooded man standing beside a large winch. On seeing you, he shouts across the hall, "Halt! Whose is the word to be obeyed . . .?"*

The Brother's question could be changed to 'What's the password?' If the players have visited one of the guestrooms (7) then they may know that the answer to the challenge is: 'Ar Gadayon'. If they shout this, then they will be let by into **12**.

If, however, the answer is not known,

then the Brother will remain motionless, waiting for the players to make their move. Now the players may attempt to dodge the lizard. To do this they must first *Test their Luck*. If they are Lucky, then they will make it, but, if not then the lizard will grab them in its mouth, causing 4 STAMINA points damage, then drop them to the floor.

If they make their way past the lizard, they will then have to face the Brother. He holds a Staff of Teleportation. Anyone struck with this rod will be teleported to a certain location (determined by picking a number between 12 & 40). During attacks, all hits registered by the Brother will be counted as a teleportation.

BROTHER SKILL 9 STAMINA 16

If the Brother is killed, his body and the staff will disintegrate into dust; and if the lizard is alive, then its chain will break. Anyone running for passage 12 will have a 3 in 6 chance of making it without being hit by the lizard, otherwise, they will sustain 2 STAMINA points of damage.

12. *You continue along the passage to a point where it opens out into an enormous cavern, about a mile wide and several hundred feet high. At least a hundred feet below you roars a mighty river. Rising some three hundred feet out of this river is a pillar of rock - a tower carved out by the rushing torrent. Where the passage ends a narrow stone gangway stretches out to the great doors to the tower.*

There is nothing sinister about this or the gangway. It ends in a massive, ornately carved door. The door will open easily when pushed, revealing the first glimpse of the Tower of Hades.

13. *Though the door you walk, and gasp as the smell of death fills your nostrils. The stone path continues in a straight line to a point where two smaller paths branch off to the left and right. These smaller paths curve round to rejoin the main path running through its centre. You walk to the centre of the circle, along the main path, being careful not to step off into the abyss on either side. Looking around you can see several doors leading off from the circular path to various rooms. About a hundred feet above your head is another platform, identical to the one on which you are standing. From this second platform hangs a large cage (you are unable to see what it contains). Returning your gaze to ground level you can see two pillars between which strange waves vibrate.*

If the players are confused by the description, allow them a peek at the second floor of the tower, and explain the layout to them.

The time is now right to give an insight into the character of the Wizard, Ar Gadayon, and a general description of the



Tower. Ar Gadayon is a cruel, insane wizard forever experimenting on human and non-human guinea pigs. The tower is effectively divided into three parts: the second floor, on which the adventurers are standing, is where most of the experiments are carried out and the results kept; the top floor, used as living quarters for the Orcs and Brothers; and the bottom level, where the Wizard has his private rooms.

Note that in the cage suspended above the characters will be any unfortunate adventurers captured by the Brothers at 10. The sweet stench of death issues from the cage.

The mysterious pillars at the end of the path are a magical portal, operated by standing between them and speaking the desired direction, i.e. up or down. There is one portal on each of the middle and lower level and two on the top level, one of which leads to the outside world (to the wood by the well where the adventurers first replenished their water supply).

14. You stand outside one of the securely bolted perimeter doors.

A score of 6 on a d6 is required to break open the door. Once inside:

In the centre of the room you can see several large racks, the type used to stretch people in a most painful manner. Attending the racks are two armoured Orcs and a man in a long red flowing gown and hood. Hearing the door crash open they draw their swords and turn to face you.

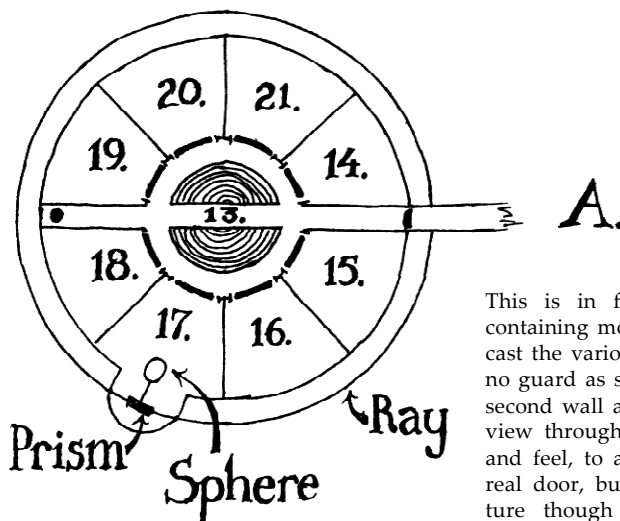
This room is used for the first stage of the process which eventually leads to the transformation of beings into mutants. The man in red is a Brother of the Upper Order, who are primarily concerned in the mutation process (as opposed to the lower brethren, who are mainly concerned with security). The Orcs and Brother have 'average' ability scores. All of the victims on the racks are unconscious, except one who will mumble to the adventurers, 'The Three Spheres'.

15. The light for this room is provided by two candles standing on a stone slab at the end farthest from the door. A clear liquid drips from the centre of the roof, forming a large pool directly underneath in which you can see several gold coins. Upon the slab is a crystal prism of obvious value. The light from one of the candles shines onto the prism, which in turn emits the rays of the spectrum which fall upon a large portrait of a grotesque, orc-like creature.

The clear liquid is actually acid, strong enough to inflict 2 STAMINA points damage on any greedy adventurers who try to recover the coins. The spectrum rays shining onto the 'portrait' are in fact a barrier which locks the orc-like creature in its two-dimensional state. Removing the prism is not wise, as this frees the creature. If released, it will fling the adventurers into a corner, causing 1 STAMINA point loss each, and then make its getaway before the adventurers can follow.

16. You stare in horror at the walls lined with crystal-encased mutants, each with unnatural growths on their bodies.

This is a stock room of mutants, none of



which can be touched, moved or stimulated in any way.

17. You pause outside another door inlaid with brass. In the wall at the side of the doors are six square buttons coloured red, green, brown, black, yellow and blue. Above these buttons is the word 'white'.

This is the power room, the heart of the tower. Pressing any button will open the door, but pressing together the three colours which make white (red, green and blue) will open the door and disable the trap. Once inside:

The room is longer than the others, and has had a semi-circular extension added to the end. In this semi-circle stands a large crystal orb, black and opaque. In it are three, semi-hemispherical indentations where three smaller spheres could fit. From its blackness a thin white ray issues forth and, on hitting a multi-angular prism, splits into four thinner beams which make their way left, right, up and down, disappearing into the walls on either side, the roof and floor.

There is a 1 in 6 chance of any adventurer noticing a thin red beam some two feet off the floor. There is another 1 in 6 chance of any player character noticing a similar beam several yards further on. None of these beams will be there, however, if the correct combination (red, green, blue) has been entered at the door. The black sphere is central to the tower's existence. It cannot be destroyed, damaged, moved, etc. The magical white ray supports the tower (Ar Gadayon's own invention), and can only be switched off by placing the three lesser spheres in the indentations. If the red beams aren't noticed, then they will be broken, causing a spiked board to fall from above inflicting severe (1d6) STAMINA points damage to the first adventurer to venture towards the alcove. Pushing a sword through the beam will have no effect as a pressure pad under a flagstone must also be activated before the trap will spring.

18. You walk through the unlocked door to find yourselves facing yet another wall, with a smaller door at its centre. Opening it, you see what appears to be a large storeroom. The fragrance of several herbs reaches your nostrils, together with the strong smell of vinegar. Along the many shelves are jars and herbs of all varieties-enough to keep a magician or alchemist supplied for months.

This is in fact Ar Gadayon's storeroom, containing most of the equipment needed to cast the various spells. As observed, there is no guard as such, but an elaborate trap. The second wall and door are illusions, as is the view through the door. The door will look and feel, to all intents and purposes, like a real door, but, should the adventurers venture through it, instead of being in the expected storeroom they will find themselves falling into a large pit, some thirty feet deep. (To test for damage, *Test for Luck* and add a penalty of +3 to the die roll. If the adventurer(s) is/are Unlucky then they will lose 4 STAMINA points). To any adventurers outside the door it will appear that their colleague(s) fell through the floor. The only way to get into the storeroom is by walking through the wall. If you wish, you may allow the adventurers a 1 in 6 chance of leaning against the wall and falling through it.

The storeroom contains many herbs and food-stuffs. If the adventurers spend one turn searching, they will find 3 provisions and the *Sword of Anclias*, which will increase a character's SKILL by 2.

19. You pause before trying this door. From the other side, you hear a loud, distinct voice speaking undistinguishable words. After consultation amongst yourselves, you decide to enter. The room is large, like all the rooms in the Tower, with a central fire illuminating the polished granite walls. Around this fire, their grotesque faces glowing with the flickering of the flames, sit five mutants, staring with blank faces into the fire. From somewhere above you a deep voice booms out, ". . . and those who dwell in the Valley are our enemies, to be destroyed and killed . . ." The hypnotic voice continues. You begin to slip away. Desperately you summon up the last of your willpower.

At this stage the adventurers must each throw 4d6. If the result is lower than his/her STAMINA, then the unlucky person will become hypnotised. In this state they will remain static, blank eyes staring ahead, resisting all attempts to move them. The only way to release them from this state is by inflicting a small wound (1 STAMINA point).

The room itself is used to condition the mutants, so that they are totally loyal. They are also in a hypnotic state. They will, however, come out of this state after receiving their first wound when attacked.

MUTANT SKILL 11 STAMINA 16

20. Walking through the unattended doors you find yourselves in an unlit room with a mosaic floor. Held in a claw shaped pedestal near the centre is a glowing sphere. A vibrant hum issues from the globe hand. On the stand of the pedestal is the imprint of a four fingered hand. This imprint also glows. You can see no other outstanding features in the room.



The sphere is one of the three lesser spheres needed to switch off the power sphere. Like its companions, it cannot be damaged or moved by force. To release the sphere from the claw a right hand, with fourth finger missing, must be placed in the imprint. Bending the finger under the palm will not work. Any self-sacrificing adventurer who wants to chop off his finger will lose 1 STAMINA point and 1 SKILL point. When such a hand is placed in the imprint the claw will creak open, automatically, allowing the sphere to be picked up. Each sphere has its own magical ability. This one will open any locked doors (including those magically locked) without the need to break them down.

21. You walk over the battered remains of the door, your swords at the ready. This room appears to serve as a clothing store. However, you have no time for detailed study as two men wearing red hoods advance towards you with drawn swords . . .

As you should have gathered, the door to this room is locked. To break open the door an adventurer must roll 2 dice. If the score is lower than the player's SKILL score then the door will break, otherwise it will remain fast. For each subsequent attempt, 1 is added to the dice roll and 1 STAMINA point lost.

If the adventurers have the first sphere (from room 20), it will not be necessary to

break down the door, and if the adventurers are quick they will get a free attack. The room contains hundreds of lockers of armour and clothing, consisting for the most part of the red and black robes of the Brothers. It would be a good idea for the adventurers to take some of these to be used as disguises. If a search is carried out 3d6 gold pieces can be found.

22. Travelling up the magic portal you find yourself on another pathway similar to the one on which you entered the tower. The activity is greater than on the second level and, from the centre of the path, you can see the cage which you earlier viewed from below.

The adventurers will be noticed immediately and questioned (unless they are wearing the clothing worn by Brothers). The cage can be hoisted up by a minimum of three persons. If any of the adventurers were slugged at 10 then they will be inside the cage, along with the rotting corpses of other unfortunates. All will have suffered a loss of 4 STAMINA points as a result of their ordeal.

23. The great doors swing open and the sound of hoarse chanting fills your ears. Above it can be heard a strong, rough voice shouting, "Ahr, get on with it, you Orcs are pathetic!" The voice is familiar, and your faces light up as you recognise it as that of your friend Belkor the Dwarf, for whom you have been searching for so long. However, your optimism is soon replaced by terror when you see that he is spread-eagled on an altar where a gleeful Orc is about to raise a long knife. There are three Orc priests and six guards, all totally engrossed in the proceedings. You may have the element of surprise in your favour if you decided to act quickly . . .

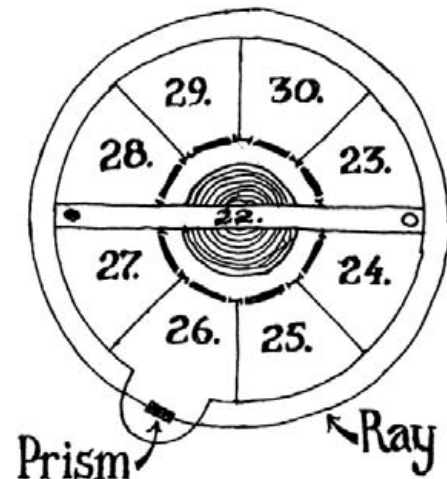
No doubt the adventurers will want to rescue their friends, and to do this they will have to fight the guards and priests.

ORC GUARD SKILL 7 STAMINA 12
ORC PRIEST SKILL 11 STAMINA 18

Should Belkor be freed during the fight, and given a weapon, then he is:

BELKOR SKILL 10 STAMINA 12

Belkor's STAMINA is low due to his treatment at the hands of the Orcs. The Orc guards have deliberately been given low ability



scores to make the freeing of Belkor easier. Remember that the adventurers will have the advantage of surprise and will therefore get one free attack. If the adventurers win the fight, then they will be able to talk to Belkor and pick up any loot. Two golden candlesticks are worth 25 gold pieces and one of the priests will be carrying a large sacrificial knife. When used as a weapon, this knife will increase the owner's SKILL by 2 and his STAMINA by 4.

Belkor will tell them all that he knows of the wizard's mutants and of his plans to conquer the surrounding area. He will urge them to destroy the tower by attacking its centre, the black sphere. If they have not already visited it, he will show them where the power room is (17), although he will admit that he himself does not know how its destruction can be achieved. Belkor is at all times controlled by the GM, and will forever urge the adventurers to destroy the tower.

24. This room is full of beds and black-hooded men. Some are talking, some reading, some resting and thinking. At the far end hangs a great black standard.

What happens next will depend upon whether the characters are in disguise or not. If disguised as Brothers of the Lower Order, those who wear black, then:

Nobody seems to notice you as you mingle with the hundreds of other hooded men. Obviously in a group of people this size not everybody knows everyone else . . .

However, if disguised as Brothers of the Upper Order (red robes) then:

As you are noticed, panic seems to grip the occupants. You hear the word 'Inspection' mentioned as the men clear away their belongings and then quickly form two lines by their beds. Your presence was obviously not expected.

The Brothers of the Upper Order are generally of higher rank, and occasionally inspect the quarters of their lesser brethren.

If the adventurers turn up undisguised, then:

A large man steps forward and speaks. "Hey, you slaves! Don't you know you're not allowed in here? Where did you get those weapons from?"

If, in the GM's opinion, the player characters answer is not sensible, then the Brother will ask the adventurers to remove their weapons and send them back to their quarters. Refusal to do so would be highly suspicious.

25. This room is the dormitory of the Brothers of the Upper Order. Descriptions will be the same as for (24) except that the Brothers' garments and the standard will be red. Events will be slightly different. Both the Brothers of the Lower Order and slaves will be treated with the same contempt and told to leave. Failure to do so could prove fatal.

26. You enter the room and at once notice that it is longer than most, with a semi-circular extension at the far end. In this extension a white ray coming up through the floor

strikes a prism, sending rays right and left through the walls. Apart from this the room is empty.

The purpose of this room is to split the ray from room 17 and send it right and left around the tower. The prism cannot be moved or destroyed and the ray, which passes through all objects without causing damage, cannot be obstructed.

27. The stench of beer almost overwhelms you as you enter the chamber. The room is littered with beds, blankets, and drunken Orcs.

The Orcs' sleeping quarters, mainly used for eating, drinking and fighting. As in 25 and 26, reactions will vary, depending on the garb of the adventurers. If they are dressed as Brothers of the Lower Order:

Upon seeing you, an Orc, obviously drunk staggers up to you and slurs, "Hey boys, look who it is! Them 'umans who 'ave nerve to call 'emsen fighters. Look at 'em! Long dresses and 'oods to cover them ugly features!" His fellows roar with laughter at this, then almost die of hysterics as he throws his ale over one of you.

Obviously looking for trouble, the Orc will continue to mock the adventurers as long as they stay in the room. The sensible thing to do here is to back out, but if the adventurers start to fight, they will be set upon by several Orcs (the exact number to be decided by the GM). If the adventurers' STAMINA should drop to 1, then they are overwhelmed by the Orcs and thrown into the cage at 22.

If dressed as Brothers of the Upper Order, then the Orcs' attitude will be mockingly courteous:

Upon seeing you one of the larger Orcs staggers up to you. After saluting he begins to speak. "And of what service can me and my lads be to you, O superior ones?"

The Orcs will try to get out of any errands, unless it is a direct order from Ar Gadayon himself. Of course the Orcs will see through any plan to use them to overthrow the Wizard.

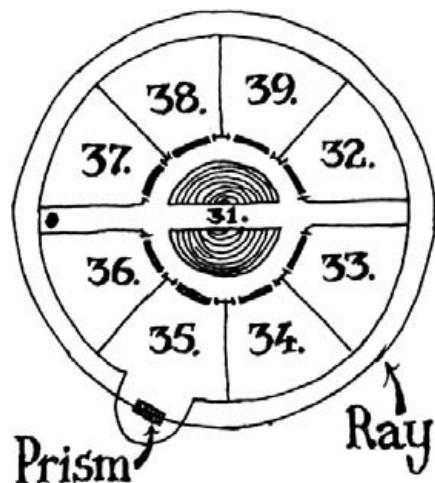
28. A long table, littered with bones and scraps of food, stretches from one end of the room to the other. Half-eaten carcasses lie on the floor, together with empty drinking horns.

The Orcs' feast room contains little of interest. Hungry adventurers may salvage a meal from the scraps left on the tables.

29. This is obviously the main storeroom. Sacks of grain and flour, tubs of salted meat, and barrels of ale fill the room with a strange aroma. You hear a scratching sound coming from behind a large pile of sacks. Moving them aside, you see a pair of beady eyes peering back at you. Then suddenly a giant rat launches its attack:

GIANT RAT SKILL 5 STAMINA 10

Anyone hit by the rat must Test their Luck. Those who are Unlucky will catch a serious disease which makes them appear pale and will drain 1 STAMINA point from them every hour. Having killed the rat, the adventurers



may want to collect some food as provisions. Each player may collect four provisions, but whenever one is eaten there is a 1 in 6 chance of the players catching the disease carried by the rat. Also behind the sacks are two coils of rope, each 75 feet long.

30. Beautiful tapestries adorn the high walls of this hall. Down its centre runs a narrow table with benches along either side. At the far end of it stands a black chair and, at the end nearest you, a similar chair in red. The benches on the right are red whilst those opposite are black.

This is the dining area for the Brothers of both orders. Apart from the tapestries, one of which depicts an old man with a burnt face battling with an Orc-like creature, there is nothing of interest here.

31. Stepping out of the magical portal, you find yourself on another circular pathway, around the perimeter of which are several doors. Directly in front of you, blocking your way, are two hooded figures. As you approach, one holds up his hand, gesturing you to stop. They then pull back their hoods revealing white, unblemished skulls.

These are the guardians of the Wizard's level. They must be defeated in order to continue. When killed, their bones will turn to dust.

1st GUARDIAN SKILL 11 STAMINA 20
2nd GUARDIAN SKILL 12 STAMINA 18

32. A cacophonous din assaults your eardrums as you enter this room. All around you, housed in brass coloured cages, are all sorts of creatures-most of them bigger than yourselves. Outside each cage is a small plaque bearing the name of the animal inside. You read some of the names: Bear, Goblin, Hill Troll, Werewolf, Cyclops. Suddenly you notice a strange fact: although all the cages are open, none of the creatures attempt to escape. You also notice in the corner of the room, partially hidden behind a large plant, a small sphere...

This is Ar Gadayon's menagerie. The animals are prevented from escaping by a magical shield controlled by the sphere. However, the adventurers need the sphere to destroy the great orb at 17. Removing the sphere will allow the creatures to escape and attack the adventurers. It will also start

to close the doors. Each adventurer must then Test his/her Luck. Those who are Lucky will escape through the doors, leaving the Unlucky ones in the room full of angry beasts! Replacing the sphere on its pedestal will open the doors. The best way to get the sphere is to tie a rope around it whilst still on the pedestal, and then pull very quickly to get it through the doors before they close. This has a 1 in 6 chance of failing. A fail means that the sphere has slipped from the rope noose. Unbeknown to the players, this sphere has the property of Animal Control, but cannot control Orcs, Brothers or animate beings such as Skeletons.

Once the doors are closed they can only be opened by Ar Gadayon, or by the sphere from room 20. For those unlucky adventurers locked in the room the creatures are:

	SKILL	STAMINA
BEAR	9	9
CYCLOPS	10	10
GOBLIN	6	6
HILLTROLL	9	10
WEREWOLF	8	9

33. You walk into one of the greatest rooms in the tower, your feet echoing on the polished granite floor. Great twisting pillars down either side of the hall support the roof. From the walls hang large, rainbow coloured tapestries. Close by you is a fountain, and further away a great four-poster bed.

This is Ar Gadayon's bedroom. The only thing of real interest is the fountain. Drinking from it restores STAMINA to its Initial value.

34. A single candle illuminates this dusty room. The candle stands on an old desk on which are piled many large, leather-bound books, together with a few writing quills. Along the walls are great shelves filled with countless books. On the floor stand huge cupboards.

This is Ar Gadayon's study. The books are mostly about magic, but the ones on the desk are concerned with human anatomy. The other books may be read, but the adventurers will not be able to make head nor tail of them. The cupboards contain nothing of any great interest-except for three magical relics:

Wand of 2D Imprisonment - When aimed at a target then the target can be trapped as a two dimensional image on any flat surface. Can only be used twice.

Lucky Charm - Shaped as an eight pointed star. Increases Initial LUCK by 4.

Sword of Hades - Decreases SKILL to 6 and possesses user, who will not be able to give up the weapon without a fight. When user's STAMINA reaches 1 he will give up weapon. Note: keep a note of player's STAMINA before he/she picked up blade.

35. This room is longer than most due to a semi-circular extension. In this extension a ray, white in colour and coming from the ceiling, strikes a prism which splits it up, sending thinner rays into and through the walls to right and left.

As room 26, this is the room where the ray from 17 is split and sent left and right around the tower.

36. Looking through the open door you see yet another great hall. At the far end a beam of light from a candle on the wall falls upon an open chest full of gold. Immense statues of human-like beings stand immobile, one to either side of the chest.

The players have found the Treasury. All of the Wizard's money is in the chest, but naturally it is not left unguarded. If the adventurers walk forwards towards the chest, they will collide with an invisible wall, causing 1 STAMINA point of damage to each of them. The wall is 20 feet high. There is a 1 in 6 chance of the adventurers being able to throw a rope over the wall. It extends for 20 feet at the top like a diving board before ending. Adventurers must take care not to fall off the edge. Once this obstacle has been overcome, then the adventurers only have to get by the 'living' statues. The statues can only be struck by the *Sword of Anclias*, the *Sword of Hades*, the sacrificial knife from 23, or swords dipped in the Fountain of Enchantment in room 38. (There are 400 gold pieces in the chest, enough to allow the adventurers to retire comfortably).

1st STATUE SKILL 7 STAMINA 17
2nd STATUE SKILL 8 STAMINA 19

37. A long table stretches down this hall. At the far end stands a solitary chair with a single place setting. On the walls hang dusty paintings with heavy gold coloured frames.

This is where Ar Gadayon eats his meals while pondering the day's events. As well as being a cruel wizard, he is also a noted art collector – although most of his treasures are stolen. The paintings are of various scenes and people, none of them recognisable to the characters. If they want to take them -there are ten in all-then they will be worth 50 gold pieces each on the black market.

38. The first thing that you notice about this room is the heat. Everywhere there are plants-from massive palm trees to humble flowers. Walking along the carefully tended paths you notice that there are four fountains, each bringing forth waters of a different colour: one red, one clear, one black and one green.

Here Ar Gadayon dreams up his plans of conquest while he walks around his gardens. The four fountains have the following properties:

The Clear Fountain: This is the fountain of deep sleep. Anyone drinking from it will fall into a slumber so deep that their heart-beat and pulse will be undetectable. They will in fact appear to be dead, and will remain in this state for 2d6 minutes.

The Black Fountain: Beside this fountain is a sign saying: "The Enchanted". Dipping weapons in this fountain causes them to be enchanted, increasing SKILL by 1, and enabling them to be used against the statues in 36.

The Red Fountain: Decreases SKILL by 1 point.

The Green Fountain: Increases STAMINA to its Initial level.

39. As you enter the room an old man turns

to face you, revealing a badly burnt face. He seems to grow in stature as the seconds tick by. He speaks to you in a great voice and fear clutches at your heart. "So you are the ones who have dared enter my tower and who foolishly think that you can destroy me with your puny weapons. Prepare to meet your doom!" As you draw your swords you notice a black sphere hanging from his belt.

At last they have found Ar Gadayon. If the adventurers released the Orc-like creature from the wall in room 15, then its body will be lying here.

Ar Gadayon is a rather powerful wizard. As well as his great abilities, he also has a paralysis spell which he can use twice. Anyone coming under the spell will be paralysed until a potion of SKILL, STAMINA or LUCK is poured over them. Alternatively, water from the Enchanted Fountain in 38 may be used. Ar Gadayon's other abilities are:

ARGADAYON SKILL 11 STAMINA 20

If Ar Gadayon's STAMINA falls below 6 he will envelope himself in a cloud of smoke and vanish, screaming, "I shall return!" He will leave behind the third sphere, which restores all ability scores (SKILL, STAMINA and LUCK) to Initial levels of all those who hold it. (Gadayon is unable to teleport the sphere out of the tower, since the attraction of its two 'brothers' is too strong).



ENDING THE GAME

Once the three spheres have been placed in the Great Sphere, the tower will begin to rumble ominously, as its only real means of support has been weakened. With the power source cut off, the outside door will refuse to open, and Portals-except the one on the top floor which leads to the outside world-will cease to function. The only way for the adventurers to get out via the last working portal on the top level is to attempt to throw a rope over platform 22. They must Test their Luck. If they are Lucky they will succeed in getting out; but if they are Unlucky then the rope will fall down and they will have to try again. The tower's occupants will be in a state of confusion and disarray, all trying to reach the portal to the outside.

Once outside, the deep rumbling will rise to a crescendo, followed by a massive crash as a huge hole appears in the ground, somewhere to the right of the inn.

If Belkor is still alive, then the adventure ends as follows:

Belkor turns to you and grins broadly. "Well, that's that. Now how about a cool, fresh glass of beer at the Horizon?" And with that you walk off into the sunset.

But if Belkor was not found or was killed, then:

You look at the deep hole in the ground and your thoughts go to your friend Belkor, buried somewhere under the rubble. However, you know you did the right thing. Picking up your equipment, you make your way down to the Horizon to drown your sorrows in the best ale of the house.



OTHER NOTES

The Orc-like Creature

The Orc-like creature was imprisoned in the painting by Ar Gadayon, after a long and bitter fight. No-one knows where he came from, though some say he was the result of one of Ar Gadayon's early experiments. If released by the adventurers the tower's occupants will be in a state of panic, some of them lying dead on the floor. This would be an ideal time for the characters to search more rooms, for the wandering creatures (see below) will be non-existent. This confusion will last for 2d6+4 minutes.

Wandering Creatures

In the Tower of Hades all wandering creatures will be in the form of Brothers, Orcs or Slaves. For every two minutes spent in a room there is a 1 in 6 chance of someone entering. (2 in 6 if the adventurers are in the process of conducting a noisy search). Use the following table:

Die	Wandering Creature	Number Throw
1,2,3	ORCS	1d6
4	BROTHERS OF UPPER ORDER	1d4
5	BROTHERS OF LOWER ORDER	1d6
6	SLAVES	1d4

Disguises and Reactions

The best way for the adventures to get around the tower will be to be disguised as one of the two orders of Brothers. Several human slaves are also employed in the tower, and the adventurers may pass as these providing their weapons are concealed. In either case, whether disguised as Brothers or slaves, there is a 1 in 6 chance of someone noticing something wrong. The GM can then put the players on the spot by asking awkward questions, and then weighing up the strength of their answers.

Reactions is really the opinions each of the different factions has of each other. This should be taken into account when the adventures encounter the different factions.

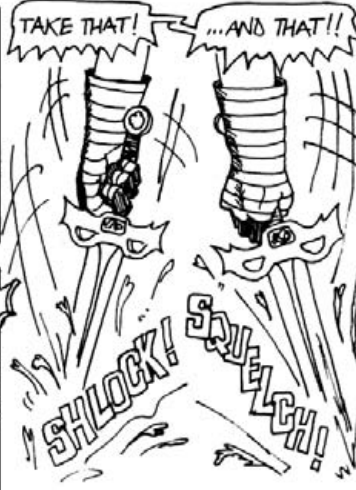
ORCS – Are actually of the same rank as Brothers of the Lower Order, but regard them as inferior and love to abuse them. They regard Brothers of the Upper Order and inferior, but only behind their backs, and speak to them mocking tones.

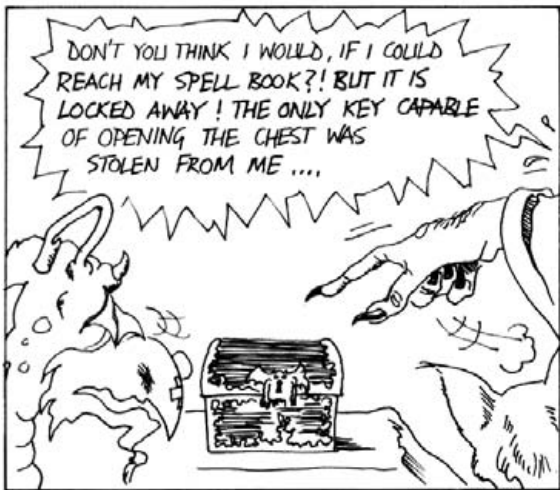
BROTHERS OF LOWER ORDER – Regard Orcs as little better than animals, but treat Brothers of the Upper Order with respect.

BROTHERS OF UPPER ORDER – Treat all below them, especially Orcs, with scorn. None of the factions pay any regard to slaves at all.



Arkenor & Max part V





THE FLOATING CITY

BY RUTH PRACY

ADVENTURE SHEET

SKILL <i>Initial</i> Skill=	STAMINA <i>Initial</i> Stamina=	LUCK <i>Initial</i> Luck=
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EQUIPMENT LIST

GOLD

JEWELS

POTIONS

PROVISIONS REMAINING

MONSTER ENCOUNTER BOXES

Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=

This issue's mini-adventure comes from Ruth Pracy, a *Warlock* reader from Norwich.

A mysterious dwarf and a fabled city provide the backdrop to the quest, which will have you trekking across icy wastes and stalking through forgotten caves in search of Lord Karon's missing consort. Remember: things are not always as they first seem – so be wary, be wise, and be lucky!

How to fight creatures in the Adventure

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You have in your possession a sword and a shield together with a backpack containing provisions (food and drink) for the trip. You have been preparing for your quest by training yourself in swordplay and exercising vigorously to build up your stamina.

To see how effective your preparations have been, you must use the dice to determine your initial SKILL and STAMINA scores. There is an *Adventure Sheet* opposite which you may use to record the details of your adventure.

Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll two dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA and LUCK scores change constantly during an adventure. You must keep accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your *Initial* scores. Although you may be awarded additional SKILL, STAMINA and LUCK points, these totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your swordsmanship and general fighting expertise; the higher the better. Your STAMINA score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a person you are. Luck – and magic – are facts of life in the fantasy kingdom you are about to explore.

Battles

You will often come across paragraphs which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's SKILL and STAMINA scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given each time you have an encounter. The sequence of combat is then:

1. Roll the two dice once for the creature. Add its SKILL Score. This total is the creature's Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other's blows – start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its STAMINA score. You may use your LUCK here to do additional damage.
5. The creature has wounded you, so subtract 2 points from your own STAMINA score. Again you may use LUCK at this stage.
6. Make the appropriate adjustments to either the creature's or your own STAMINA scores (and your LUCK score if you used LUCK – see below).
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the STAMINA score of either you or the creature you are fighting has been reduced to zero (death).

Escaping

On some pages you may be given the option of running away from a battle should things be going badly for you. However, if you do run away, the creature automatically wounds you (subtract 2 STAMINA points) as you flee. Such is the price of cowardice. Note that you

may use LUCK on this wound in the normal way (see below). You may only *Escape* if that option is specifically given.

Fighting More Than One Creature

If you come across more than one creature in a particular encounter, the instructions will tell you how to handle the battle. Sometimes you will treat them as a single monster; sometimes you will fight each one in turn.

Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be lucky or unlucky (details of these are given on the pages themselves), you may call on your luck to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are unlucky the results could be disastrous.

The procedure for using your luck is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your luck, the more risky this will become.

Using Luck in Battles

On certain pages you will be told to *Test your Luck* and will be told the consequences of your being lucky or unlucky. However, in battles, you always have the option of using your luck either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may *Test your Luck* as described above. If you are lucky, you have inflicted a severe wound and may subtract an

extra 2 points from the creature's STAMINA score. However, if you are unlucky, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are lucky, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are unlucky, you have taken a more serious blow. Subtract 1 *extra* STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you *Test your Luck*.

Restoring Skill, Stamina and Luck

Skill

Your SKILL score will not change much during your adventure. Occasionally, a page may give instructions to increase or decrease your SKILL score. A Magic Weapon may increase your SKILL, but remember that only one weapon can be used at a time! You cannot claim 2 SKILL bonuses for carrying two Magic Swords. Your SKILL score can never exceed its *Initial* value unless specifically instructed. Drinking the Potion of Skill (see later) will restore your SKILL to its *Initial* level at any time.

Stamina and Provisions

Your STAMINA score will change a lot during your adventure as you fight monsters and undertake arduous tasks. As you near your goal, your STAMINA level may be dangerously low and battles may be particularly risky, so be careful!

Your backpack contains enough Provisions for five meals. You may rest and eat only when allowed by the instructions on a page, and you may eat only one meal at a time. Eating a meal restores 4 STAMINA points. When you eat a meal, add 4 points to your STAMINA score and deduct 1 point from your Provisions. A separate Provisions Remaining box is provided on the *Adventure Sheet* for recording details of Provisions. Remember that you have a long way to go, so use your Provisions wisely!

Remember also that your STAMINA score may never exceed its *Initial* value unless specifically instructed on a page. Drinking the Potion of Strength (see later) will restore your STAMINA to its *Initial* level at any time.

Luck

Additions to your LUCK score are awarded through the adventure when you have been particularly lucky.



Details are given on the pages of the book. Remember that, as with SKILL and STAMINA, your LUCK score may never exceed its *Initial* value unless specifically instructed on the page. Drinking the Potion of Fortune (see later) will restore your LUCK to its *Initial* level at any time, and increase your *Initial* LUCK by 1 point.

Equipment and potions

You will start your adventure with a bare minimum of equipment, but you may find other items during your travels. You are armed with a sword and a shield, and are dressed in leather armour. You have a backpack to hold your Provisions and any treasures you may come across.

In addition, you may take one bottle of a magical potion which will aid you on your quest. You may choose to take a bottle of any of the following:

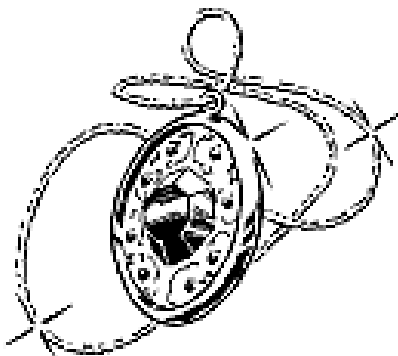
A Potion of Skill – restores SKILL points

A Potion of Strength – restores STAMINA points

A Potion of Fortune – restores LUCK points and adds 1 to *Initial* LUCK

These potions may be taken at any time during your adventure. Taking a measure of potion will restore SKILL, STAMINA or LUCK scores to their *Initial* level (and the Potion of Fortune will add 1 point to your *Initial* LUCK score before LUCK restored).

Each bottle of potion contains enough for two measures: i.e. the characteristic may be restored twice during an adven-



ture. Each time it is used make a note on your *Adventure Sheet*.

Remember also that you may only choose *one* of the three potions to take on your trip, so choose wisely!

INTRODUCTION

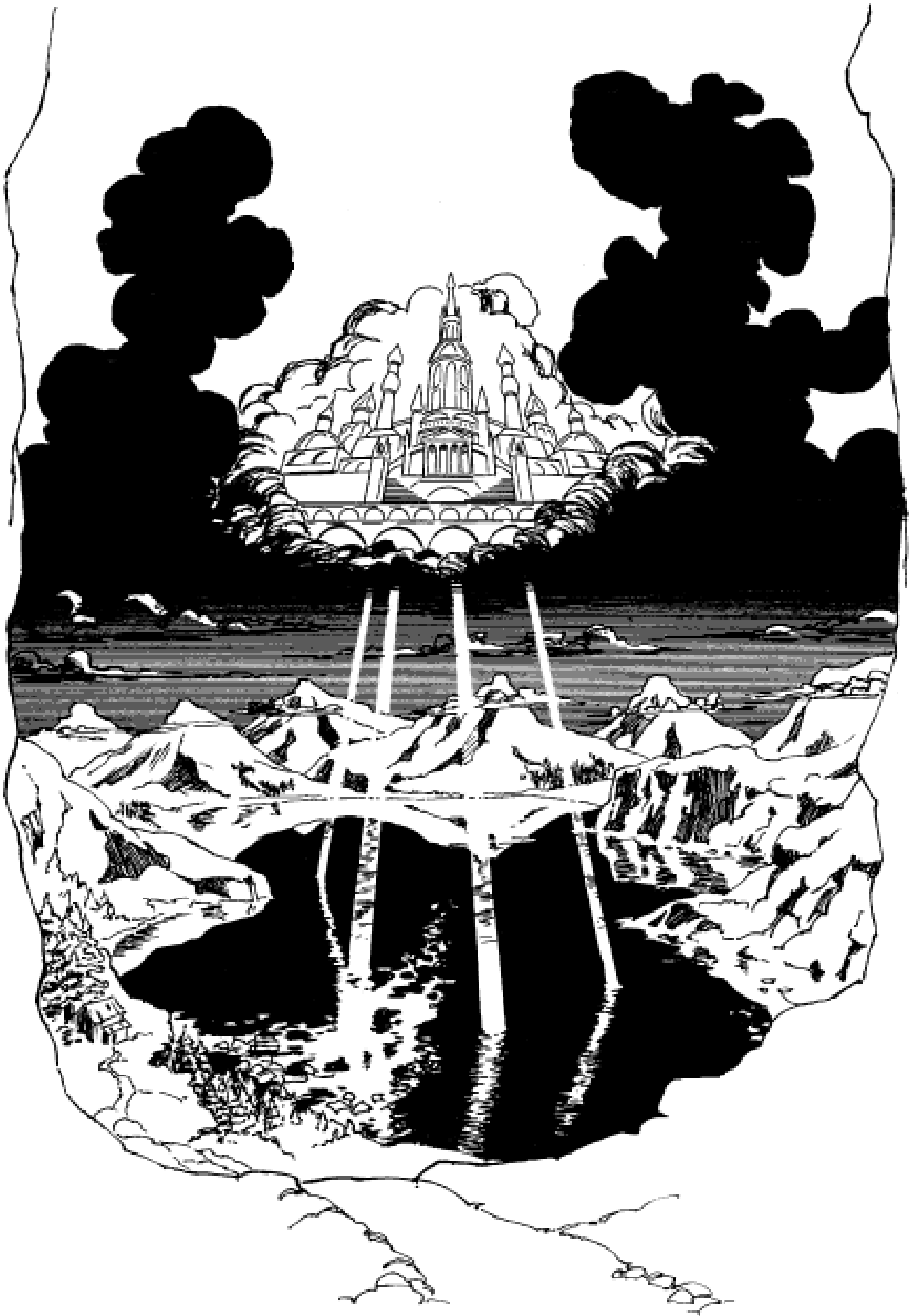
This world you were born into has no seasons: only fixed regions of perpetual summer and winter and the shades in-between. And you – who knows where you came from? – wander on your solitary way where the fancy takes you, freely adventuring into the paths of legend.

This day you are sauntering through a beautiful rocky valley on the upper reaches of the Wintersend River, enjoying the bright Spring sunshine and feeling new life flooding through your limbs, when the early-morning peace is broken by the sound of shouts and screams from up ahead. Drawing your sword, you run along the winding riverbank, cursing the rocks and stones that threaten to twist your ankles at every step. Finally, panting, you dash round a grassy spur just in time to see a huge bird flapping away into the northern sky.

At your feet is a scene of carnage. A curtained palanquin lies upturned by a large boulder, the bodies of its bearers scattered round it. Nearby, in a tangled heap, are the remains of the palanquin's guards. One figure twitches as you approach, and a groan issues from the dying man's lips. You bend closer and just catch his final words: “. . . Karon's Dwarf . . . most prized . . . the Eagle . . . floating city . . .” before his eyes glaze and he becomes silent forever. You straighten up, deep in thought. The story of Lord Karon and his Dwarf has become a familiar fireside tale in recent years. The young Karon, whilst adventuring in the far Northern lands where winter reigns forever, had come upon a giant eyrie. Inside the eyrie, naked and shivering, was a Dwarf. He said the Glangan Eagle had captured him and forced him to keep her eggs warm while she hunted. He had tried to escape, but the Eagle had recaptured him and removed his clothes, telling him that although there was just enough warmth in the nest to keep him alive, he would surely freeze to death if he ventured forth again. Not surprisingly, he had done as he was told.

Karon clothed him and led him to safety. In gratitude, the Dwarf had entered Karon's service as a jester, and became the apple of his master's eye in the springtime lands.

You come to the conclusion that the Eagle must have once again seized the Dwarf, and feel sure that Karon will reward whoever returns him well. You have heard of the fabled Floating City of the Winter World Mountains and so you turn your steps northward, to follow the path of the Eagle.



1

After a long and arduous journey you have penetrated deep into the frozen northern Mountains, and now lean against an enormous black boulder to rest and take stock of your surroundings. Spring does not stretch this far north, and the mountains are white with snow. The air is cold, and a bitter wind carries the scent of worse weather to come. You have come to a choice of ways. Ahead of you lies a gap in the mountains, almost hidden by tendrils of icy mist. On your left is a glacier, dark and brooding under the black and threatening sky. On your right is a derelict wooden hut, with loose boards creaking ominously in the wind. Will you enter the hut to shelter from the wind (turn to 189) or go west onto the glacier (turn to 74) or head for the gap in the hills (turn to 42)?

2

Your efforts to open the doors are wasted. Lose 2 STAMINA points. You turn back into the cavern and wait until you can see clearly. Turn to 46.

3

Is this what you want? You will be a great ruler, but will you be happy? Power and wealth are yours, but you are no longer free to walk the world at will. You'll make the history books, but legends are for someone else.

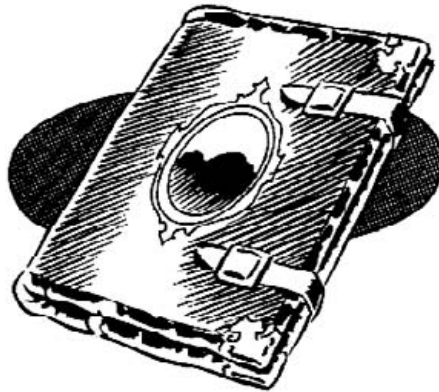
4

Being a tree isn't really going to help you very much. Particularly as a Dwarf's favourite weapon is an axe. Better luck next time.

5

You sit at the table and watch suspiciously as the dark-skinned man, who is obviously a servant, fills you a bowl of

soup. As he gives it to you, he whispers in your ear: "Offer him something for his hospitality." Will you ignore his advice (turn to 150), offer the old man a leather wallet (turn to 115), or a jewelled dagger (turn to 51) or an amulet (turn to 156)?



6

The Ice Sprites lead you to a cave in the side of the mountain. They ask if you would like to enter and see their palace. You may thank them, but decline (turn to 99) and proceed on our way, or enter the cave (turn to 17).

7

You are in a circular room piled high with treasure. Gold, jewels and precious metals, cloths and spices are strewn in heaps wherever you look - more wealth than you had ever dreamed could exist in one place. Against the wall of the room sits Lord Karon's Dwarf, fondling the treasure greedily. It occurs to you that with all this wealth around him, he might not want to be rescued - you certainly wouldn't. Suddenly he stops his gloating and looks directly at your hiding

place. "Come out, Worm!" he calls. Turn to 138.

8

Congratulations! This is a magic rope which will attach itself to whatever it is thrown at. Add 1 LUCK point to your score. If you have not already done so, you may take the tooth (turn to 16) or the fur (turn 174) or make for the tunnel (turn to 28).

9

You find the decaying body of a large YETI is firmly wedged between two rocks within the flow of the stream. You shudder to think that you contemplated drinking this contaminated water, and continue on your way, now on the lookout for live Yeti. Turn to 161.

10

You must now decide whether or not to kill the Yeti Cub. If you decide to attack it, turn to 153. If you are feeling merciful, you can run past and continue on your way (turn to 88).

11

Gingerly feeling along the ledge, your fingers come into contact with a metal ring. You may take it (turn to 30) or withdraw your hand and make your way back to the staircase (turn to 75).

12

The water is refreshing and contains minerals with restorative properties. Increase your STAMINA to its Initial level. You continue on your way, with a deep feeling of well-being and contentment. Turn to 92.

13

You are wondering how to get onto the lake when you notice that the ice floes to your left are moving, and drifting in



a way that suggests they have been caught by a strong current. The current is obviously moving towards the centre of the lake. You will have to take a chance and ride on a floe to proceed with your quest. Turn to 117.

14

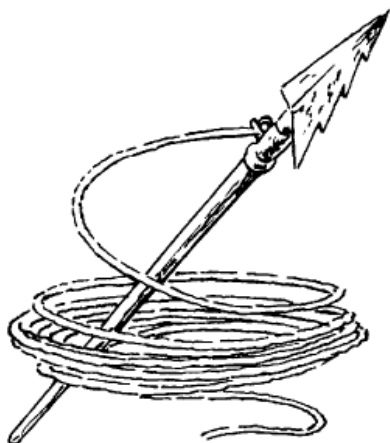
After a while, the glacier swings away to the west. You can see a dark line on the northern horizon and decide to proceed towards it. Turn to 148.

15

You throw the end of the rope lightly against the edge of the pit, and to your delight, it sticks firmly. You lower yourself over the edge and climb down. Turn to 27.

16

As you pick the tooth up, searing pain runs across your hand and up your arm. The tooth is the carved fang of a Giant Cobra from the forests of the Summer Lands. Unfortunately some of its venom still remains, and has dripped onto you. Deduct 2 STAMINA points. If you have not already done so, you may take the rope (turn to 8) or the fur (turn to 174) or make for the tunnel (turn to 28).



17

The inside of the cave does indeed lead into a palace. The walls are covered with jewelled facets of ice, which sparkle with all the colours of the rainbow – almost blinding you with their brilliance. Beautiful statues carved out of ice decorate the hall, and in the eastern wall are two great golden doors. The Ice Sprites tell you to make yourself at home, and go where you will. They then flit off about their own business. There is a chair near you, and you feel very tired after your strenuous journey. You may sit in the chair and have a well-deserved rest (turn to 40) or leave the palace and continue on your way (turn to 99), or go through the great eastern doors (turn to 85).

18

As you get nearer to the gap in the hills you see that the mist tendrils are moving in a strangely purposeful way. Icy

voices seem to whisper around you, and there is a tinkling sound like faraway music. Will you keep going forward into the mist (turn to 118) or turn back to the boulder (turn to 103)?

19

The cliff is slippery with spray, and you are tired when you at last reach the top of the cliff and look out into daylight. Turn to 130.

20

After a while you feel more yourself and take a look at your surroundings. They are not very inspiring. You are in a cellar of some sort, and the trapdoor is obviously used as some kind of rubbish chute. The birds were probably scavengers. You will have to press on, but feel too tired and despondent to make an immediate effort. Turn to 82.

21

You have become a Bear, and are filled with despair: there is no way your great bulk can leave the pinnacle – you could not even fit through the window. You must wait to meet your doom – your quest is ended.

22

The woman leads you to a secret panel in the wall. The passage beyond looks dark and foul. Will you enter the passage (turn to 64) or attack the woman (turn to 125)?

23

On the table are a coil of rope, a piece of old fur, and what appears to be an elaborately carved tooth. You may take the rope (turn to 8), or take the tooth (turn to 16), take the fur (turn to 174) or make for the tunnel (turn to 28).

24

Looking over the edge of the pit, you realize what a lucky escape you've had. The hut is the lair of a BEAR-TRAP, a cunning inhabitant of these frozen wastes who lurks in his burrow for his unwary victim's downfall. Even now you can hear the great beast slaving in the pit, waiting far you to tumble down so that he may kill you, plunder your body and eat your flesh. Will you leave the hut and return to the black boulder (turn to 103), take on the Bear-Trap, hoping to win any treasure he may have in his lair (turn to 96) or slide around the hole in the floor to the harpoon (turn to 122)?

25

In front of you is a gloomy lake. Floating above it, just visible between gaps in the lowering cloud is the city you have been seeking, glimmering with an ethereal and magical light. But how can you get to it? To your left you see a hut and decide to head for it in search of help. Turn to 154.

26

You leap aside, but the woman is too quick for you. She trips you up, sending you sprawling into the room. Then she slams the door behind you and you hear a key turn in the lock. You are a prisoner. Turn to 109.

27

At the bottom of the pit runs a small stream of warm water. You may take a drink to refresh yourself (turn to 157) or follow its course upwards (turn to 9).

28

As you walk towards the tunnel a shadow falls across your path. It is QUIQUERN a ghastly, toothless doglike creature with six legs who sucks its prey to death. You must fight it.

QUIQUERN SKILL 8 STAMINA 6

If you survive, turn to 197.

29

You climb down to the edge easily. The shape proves to be the corpse of some poor wretch who was not as careful as you. Quickly you search his body and find 2 Gold Pieces and a jewelled dagger. There is also a small, dry bone. You may take any or all these and turn to 90.



30

The metal ring proves to be an amulet of strange and complicated design. You may slip it onto your wrist (turn to 101) or replace it and make your way back to the staircase (turn to 75).

31

Suddenly a crevasse opens up at your feet. In your weariness you nearly slide into it, but manage to stop yourself just in time. Turn to 190.

32

You climb through a window, but as you hang from the sill, it fades away into nothing and you fall to an icy death in the lake below. Your adventure ends here.

33

You come to a heavy wooden door that blocks the passage. The woman steps

aside, explaining that it is too heavy for her to open. You may open the door carefully, and peer round it (turn to 128) or quickly jump aside (turn to 26).

34

As soon as the words of refusal have left your lips, you realise you have made a mistake. The old man is furious at your discourtesy. He draws himself up to his full height, and mutters some words in a strange language. Turn to 37.

35

As you go round the base of the boulder a huge, lumpy arm snakes out and encircles you. There is no escape. You may decide to try to cut yourself free (turn to 69), or you may wait quietly to see what it is that has caught you (turn to 177).

36

You stick the harpoon firmly into the wooden floor and throw the coil of cord out of the window. Then, holding firmly onto the cord you climb through the window. Turn to 136.

37

Your body changes. Your arms become fixed to your sides, and your legs join together. Your hands and feet elongate and your skin darkens. To your horror, you realise that the old man is in fact the ANGEKOK a mighty sorcerer. But your realization comes too late: your adventure ends here for you have been transformed into a seal.

38

The spear's shaft fits snugly into your palm and its balance is superb. It could have been made for you. Add 1 SKILL point to your *Initial* score, and 1 LUCK. Turn to 119.

39

Quietly, you land on the window-ledge and conceal yourself behind a curtain. Just in time! The potion wears off and you become yourself again. Turn to 7.

40

Your rest will be a permanent one, for the chair is a trap. The statues in the hall are all travellers like yourself who have trusted the treacherous Ice Sprites and been turned into ice for their foolishness. Your adventure ends here.

41

You must descend into the pit. If you have a rope, and wish to use it, turn to 15. If you have a harpoon, and wish to use it, turn to 84. If you have neither of these items, turn to 19.

42

You trudge determinedly northwards, through drifts of snow that drag at your boots. Turn to 18.



43

As you touch the harpoon a vibration passes through it and the rust flakes away, revealing the fiery red shimmer of rubidus, the world's most precious metal, which becomes hot in response to its owner's thoughts. Add 2 LUCK points. Delighted with the outcome of your battle, you return to the boulder. Turn to 103.

44

You leave the cellar by way of a staircase at one end. Gingerly, you open the door at the top. Turn to 147.

45

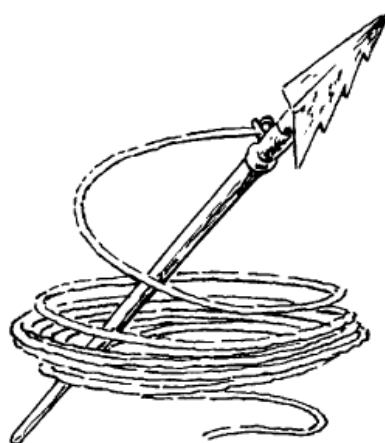
The man calls to you as you run past him, but makes no attempt to follow. Relieved, you slow down to a walk and continue on your way. Turn to 94.

46

As your eyes adjust to the gloom, you can see that there is a long table at the far end of the cavern. In the north wall there is a small opening, just small enough for you to crawl into. Will you approach the table to see what's on it (turn to 23) or make for the tunnel (turn to 28)?

47

The mellifluous tones of the flute are delightful, but very little else. Nothing happens except that you feel slightly more cheerful than you did before. You grin at the Angekok's servant's sense of humour. Add 1 STAMINA point and throw the rope at the trapdoor. Turn to 73.



32

48

At the top is a door. When your head has stopped spinning, you open it and nip behind a handy wall-hanging. Turn to 7.

49

You hold the red feather in your right hand and drink the potion. Turn to 95.

50

You dash through the door of the hut and run northwards. To your relief you are not followed. Turn to 113.

51

The old man stares at the dagger and it crumbles into dust. "Paltrey!" he snaps. He draws himself up to his full height, and mutters some words in a strange language. Turn to 132.

52

You fly round the tower, looking in the windows. Through one, you catch sight of a small figure, apparently deep in thought. Your heart leaps – have you found the Dwarf? Turn to 126.

53

The harpoon bursts into flame as it flies through the air and strikes the Dragon, but far from hurting him, it seems to strengthen him. Lose 4 STAMINA points. You must try something else, and quickly. Turn back to 138.

54

There will be no opportunity for *Escape*: the creature is faster than you. This will be a fight to the death.

RADICAL REGENERATIVE

SKILL 7 STAMINA 20

If you survive, you may search the body: turn to 134.

55

As your head clears, you realise that there is a faint blue light coming from a ledge slightly above your head. Will you put up your hand to investigate (turn to 11) or make your way back to the staircase, playing safe (turn to 75)?

56

The stones on the glacier begin to get larger, until you are walking through a forest of boulders. These stones creak and groan with the cold, and every now and then one splits with a sound like cannon-fire. You increase your speed to get out of this ominous place as quickly as possible. Turn to 145.

57

You turn into a Macaw. You haven't a chance against the Dwarf's shape-shifting abilities. With a squawk you dive out of the window and fly back to safety, glad to get away with your life. Better luck next time.

58

You have the Bear's shape and his talisman of power. You must still fight the Dwarf, but your SKILL, STAMINA and LUCK are all restored to their *Initial* levels. Turn to 133.

59

You must fight the Radical Regenerative. If you have a sword and wish to use it, turn to 54. If you have a harpoon and wish to use it, turn to 102. If you have neither, your adventure ends here with one blow of your opponent's blade.

60

As you approach, you see to your delight that the glitter is caused by a large diamond, reflecting the light from its glowing facets. You prise it out of the wall and pocket it gleefully. Turn to 100.

61

What are you – a hero or a lackey? Next time send Lord Karon a message: heroes don't run errands!

62

As you climb, you see a dark cloud in the distance which comes rapidly closer. A strange, high-pitched sound issues from it, and as it gets nearer you see that it is a flock of thousands of tiny grey birds, all emitting a piercing note so high that you scream in agony. Do you have a pair of earmuffs? If so, turn to 160. If not, turn to 149.

63

Alas, Yeti Cubs' bites are poisonous. After only a few paces you feel your strength leave you and you fall to the ground. As thought fades away you can feel only sadness at the irony that you, the great hero, have been defeated by a

mere baby, and that your adventure ends in this ignoble fashion.

64

You follow the woman into the passage, which twists and turns, but always leads upwards. The air is stale and has an evil smell but you must go forward. Turn to 33.

65

You become a Yeti. The Dwarf turns into a great Bear, grabs hold of you and hugs you until your ribs shatter, piercing your heart. Your adventure ends here.

66

The cavern is dark after the glitter of the hall, and your eyes take a while to adjust. As you stand there blinking you hear a thump and realise the doors have shut behind you. Will you rush to the doors and try to open them (turn to 2), or wait quietly until you can see again (turn to 46)?

67

The pendant flashes into life and deflects the Dragon's flame. But although it has power against the Dwarf, it obviously cannot defeat him. You must try something else, and quickly. Turn back to 138.

68

As you step into the middle of the hut the icy floor caves in and you feel yourself falling into a pit. Desperately your fingers scrabble for the edge of the hole. *Test your Luck*. If you are Lucky, turn to 175. If you are Unlucky, turn to 199.

69

You hack at the arm with your sword. Instantly, the boulder turns into a

huge, misshapen female with only one eye. It is a TORNAQ, a strange spirit who lives in stones. She is furious, and you must fight her. The battle will be difficult, because the Tornaq is as hard as the stone she inhabits. On every attack round that you win, throw one die to determine what effect your blows have had on her. If you throw 4 or over, your blows have no effect on her and only jar your arm. Deduct one point from your STAMINA. If you throw 3 or under, you have penetrated her tough hide – something she is not used to and cannot bear. Deduct 3 STAMINA points from her score.

TORNAQ SKILL 7 STAMINA 7

If you survive, turn to 72.

70

The Bear-Trap lies dead at your feet. Gingerly you slide into the pit, but all you can find are 2 Gold Pieces, an old pair of earmuffs, and what looks like a snake-scale. You may take any or all of these. Then you may either return to the boulder (turn to 103) or take the harpoon (turn to 43).

71

You fly around the tower, looking in the windows. Through one, you catch sight of a small figure, apparently deep in thought. Your heart leaps – have you found the Dwarf? Turn to 39.

72

The Tornaq's body has nothing of value on it, although you may take a chip of stone, if you wish. Turn to 14.

73

The rope sticks firmly to the trapdoor frame. You get hold of it and begin the long climb upwards. Turn to 62.





74

You reach the glacier and climb onto its icy surface, turning to follow its course northward. Turn to 184.

75

You reach the bottom of the staircase, turn a corner and find yourself blinking in the pallid daylight. You have left the tunnels and are at the bottom of a deep and rocky ravine. Turn to 172.

76

You search the body of the woman and find a ruby pendant which you may put on if you wish. There is also a splinter of wood which you may take. Turn to 44.

77

The spear is magical, and its very presence weakens the Angekok.

ANGEKOK SKILL 8 STAMINA 8

You may escape after the second attack round, in which case turn to 50. If you survive you must also fight the Angekok's servant, who is a master of the martial arts, by turning to 83.

78

Alas, it is too late. The potion wears off, and you revert to your true shape, plunging helplessly down to the lake below. Your adventure ends here.

79

The woman smiles and beckons for you to follow her. Will you do as she says (turn to 22), refuse and wait to see what happens (turn to 182), or attack her (turn to 186)?

80

The side passage meanders in a bewildering way until your sense of direction is completely confused. Suddenly there is a rumbling noise and the tunnel behind you collapses. There is no going back now. Turn to 142.

81

You fly through the window of the pinnacle and soar round and round the shimmering spires of the city, delighting in your new-found ability. Turn to 170.

82

You decide to play the flute again to cheer yourself up. At the sound of its notes your spirits are immediately uplifted. But the flute apparently has other powers: in one corner of the cellar there is a sparkle of light and then a beautiful woman steps out of thin air. Do you draw your weapon to attack her (turn to 182) or greet her courteously (turn to 79)?

83

ANGEKOK'S SERVANT SKILL 7 STAMINA 7

If you survive, you may search the hut. Turn to 181.

84

You plunge the harpoon firmly into the rocky floor and begin to descend the cord. But your concern must have communicated itself to the rubidus, and it begins to glow red hot. You watch in horror as the cord catches fire and burns through, tumbling you to your death below.

85

The doors swing open at your touch, revealing a forbidding stone cavern. Will you enter the cavern (turn to 66), go back to the hall and have a well-deserved rest (turn to 40), or leave the palace and continue on your way northward (turn to 99)?

86

You hold the creature part of your choice in your right hand and drink the potion. Will you use:

- | | |
|------------------|-------------|
| a bone; | turn to 106 |
| a piece of fur; | turn to 135 |
| a Yeti claw; | turn to 65 |
| a chip of stone; | turn to 131 |
| a red feather; | turn to 57 |
| a scale; | turn to 178 |
| a gold feather; | turn to 107 |
| a piece of wood; | turn to 4 |

87

The Dwarf lies dead at your feet. You have conquered the Floating City. It is yours to command. What will you do now? Will you take what treasure you can carry and set off in search of new adventures (turn to 144), or journey to tell Lord Karon where his treasure is, claiming what is bound to be a large reward (turn to 61), or claim the city and treasure for yourself (turn to 3)?

88

As you run past the Cub it snaps at you and bites your ankle. Turn to 63.

89

The guillotine blade slams down inches from your hand. You are badly shaken, but thank all holy things for your caution. Deduct 1 STAMINA and add 1 LUCK point. You then step over the blade and into the tower. Turn to 179.



90

As you begin to climb back out of the crevasse, there is a loud grating noise and you stare in horror as the lips of the crevasse close over your head. You had forgotten the glaciers are moving, and now you are sealed in an icy tomb. Your adventure ends here.

91

You fall into the water and its bitter cold paralyses you. Helpless, you slip beneath the ice, never to resurface.

92

After a short way, the spring disappears down a deep hole. Turn to 187.

93

You hold the scale in your right hand and drink the potion. Turn to 178.

94

Once more you trudge through the seemingly endless snow and ice. At last, the dark line ahead becomes nearer and you see that the land is changing. Turn to 148.

95

You have become a Macaw. Turn to 121.

96

You draw your sword as the Bear-Trap emerges from the pit, jaws champing and saliva dripping from the corner of his mouth. You must attack him quickly.

BEAR-TRAP SKILL 7 STAMINA 5

If you win, turn to 70.
If you *Escape* turn to 103.

97

You come to a small filigreed door in the side of the central golden tower of the Floating City. It is slightly ajar. Will you dash through, weapon at the ready, hoping to surprise whatever may be inside (turn to 166), or gently push the door fully open first (turn to 89).

98

As you are leaving the hut, the dark-skinned servant hands you a curiously-shaped flute and a golden rope, telling you they will help you to get into the Floating City. You are quite overcome by the kindness of this strange pair, and leave the hut musing on the ways of the world. Turn to 113.

99

Ahead of you, you see the figure of a man standing directly in your path. As you get nearer you realize the man has his back to you. Will you draw your sword (if you have one) to attack him (turn to 180), run past him and trust to your swiftness of foot to escape (turn to 45), or speak to him courteously, (turn to 168)?



100

You return to the cliff to follow the waterfall up into daylight. Turn to 19.

101

The amulet fits as if it were made for you. As it has no obvious effect you decide to continue wearing it and make your way back to the staircase. Turn to 75.

102

You are in luck! The harpoon is practically the only weapon that can harm the Radical Regenerative. The rubidus glows red hot at your thought command, and cauterizes every wound you inflict on him so that he cannot regenerate.

RADICAL REGENERATIVE

SKILL 7 STAMINA 7

There is no *Escape*, as the creature is faster than you.

If you win, you may search the body. Turn to 134.

103

Back at the boulder you may, if you have not already done so, enter the hut to shelter from the cold (turn to 189), go west onto the glacier (turn to 74), or head for the gap in the hills (turn to 42).

104

You have barely stepped onto the staircase before there is a yowling noise and a YETI CUB shambles from a concealed cave in front of you. It is quite small and you are not particularly worried by it. But as you take a step towards it there is a deep growl behind you. It is the cub's mother racing to the defence of her young. You must fight.

YETI FEMALE SKILL 9 STAMINA 7

If you survive turn to 10.

You may *Escape* after 3 Attack Rounds, in which case turn to 88.

105

You hold the piece of fur in your right hand and drink the potion. Turn to 21.

106

You have become a Gibbon. The Dragon turns into a Bear, picks you up and throws you out of the window to be dashed to pieces on the cobbles below. Your adventure ends here.

107

You become a great Golden Eagle – but so does the Dwarf. You must fight it out.

DWARF SKILL 11 STAMINA 14

If you survive, turn to 87.

108

The Dragon melts the dagger in one puff of fire. You must try something else, and quickly. Lose 4 STAMINA points and turn back to 138.

109

You sound the walls of the room, hoping to find another secret panel. Sure enough your fingers touch a protrusion and part of the wall slides back. Brilliant sunlight streams into the room, illuminating a golden feather at your feet. You may pick this up if you wish, then step through the hole in the wall. Turn to 146.

110

The water is refreshing and contains minerals with restorative properties. Increase your STAMINA to its *Initial* level. You continue on your way with a feeling of deep well-being and contentment. Turn to 187.

111

The Yeti and her Cub lie dead at your feet. You notice a claw on the ground near the bodies. You may take this rather gruesome trophy if you wish. Turn to 75.

112

Continuing on your way, you come to a sharp corner. You ease yourself around it carefully, and are immediately glad of your caution, for there is a deep, seemingly bottomless, pit at your feet with a mighty cliff on its opposite side. Turn to 41.

113

You walk to the shore of the lake and gaze up at the Floating City. It is still some distance north of you and you will have to get out onto the lake to be close enough to it to see if there is anyway in. Turn to 13.

114

The Angekok says that he can help you in two ways. He gives you a phial containing a ruby-coloured potion. It is a potion of transformation. You should take it only at great need. It will enable you to shape-shift, becoming the creature of your choice. You must drink the potion whilst holding a part of the creature you wish to become in your right hand. The potion will only work once, so you must consider well before you use it. You are delighted with this gift and feel that your quest really has a chance of success now. The Angekok then falls silent. Puzzled as to what his second piece of help may be, you realise that he is going to say no more, and so mindful that he likes courtesy, you thank him and prepare to continue on your way. Turn to 98.

115

The old man looks at the wallet and his



face contorts with fury. "Paltrey!" he snaps. He draws himself up to his full height and mutters some words in a strange language. Turn to **132**.

116

Jumping from floe to floe is harder than you had anticipated. Throw 1 die.

- If you throw 1 or 2, turn to **91**.
- If you throw 3 or 4, turn to **158**.
- If you throw 5 or 6, turn to **171**.

117

Gingerly, you step from floe to floe. Finally, you reach one that seems to be big enough for your purposes, and you settle yourself as comfortably as possible for your icy journey. Turn to **152**.

118

You move on into the mist and realize that it is not mist at all, but a gathering of ICE SPRITES. These are beautiful, ethereal creatures, almost transparent, who live only in the northern lands, and whose chief joy is the music of the ice flowers in the crystal fields of Winter. There are many legends surrounding them. Some say that they are akin to the sirens who roamed the seas of Man's antique homeworld and lured sailors to their deaths beneath the waves. Others say that they are gentle, benevolent creatures who bring joy and refreshment of the spirit to weary travellers. Will you greet them courteously (turn to **140**), draw your sword and prepare to fight your way through them (turn to **164**), or take no chances and return to the boulder (turn to **103**).

119

You stand before the opening to the hut, which is covered by a hanging made of animal skins. Will you charge in with weapon at the ready (turn to **123**) or enter quietly (turn to **194**).

120

What kind of animal do you hope to become?

- If you have a bone and wish to use it, turn to **165**.
- If you have a piece of fur and wish to use it, turn to **105**.
- If you have a red feather and wish to use it, turn to **49**.
- If you have a scale and wish to use it, turn to **93**.
- If you have a golden feather and wish to use it, turn to **167**.

121

You fly through a window in the pinnacle, and circle round and round the shimmering spires of the city, delighting in your new-found ability. Turn to **169**.

122

As you move round the edge of the pit, the Bear-Trap suddenly springs out at you and bites your sword arm. The weapon falls to the floor and you are left

defenceless as its foul jaws close on your throat. Your adventure ends here.

123

Inside the hut is a clutter of bottles, tools, skins and cooking utensils. It is very hot and steamy. An old, bent man with long, greasy hair and a younger, smaller dark-skinned man are looking at you. They seem quite harmless and, if anything slightly contemptuous of your melodramatic entrance. Feeling rather embarrassed, you apologize, but remain wary. Turn to **137**.

124

You have become a great Golden Eagle. Turn to **81**.

125

The panel slams shut as you heft your weapon. Turn to **186**.



126

You fly up to the window and discover to your annoyance that you are too big to fit through. You must find another way into the tower. Turn to **78**.

127

After walking for a while you hear a rumbling noise and the tunnel behind you collapses. There is no going back now. Turn to **112**.

128

As you look around the door the woman kicks you in the back, sending you flying into the room. The door slams behind you, and you hear a key turn in the lock. You are a prisoner. Turn to **109**.

129

You haul yourself inside and lie, exhausted, on the floor. Turn to **20**.

130

You are in a ravine. To the west you can see that it ends in a cliff, so you decide to go east. You may, if you wish, refresh yourself from the stream before setting out (turn to **110**), or continue immediately on your way (turn to **187**).

131

You turn into a piece of stone. No Tornaq spirit will inhabit you. You must learn to tell the difference between a creature and its house. Your adventure ends here.

132

You realize he is casting a spell on you and leap to attack him. But he is the ANGEKOK, a mighty sorcerer, and you must be very lucky to defeat him. Have you the right weapon? If you have a sword, turn to **143**. If you have a spear, turn to **77**.

133

DWARF SKILL 11 STAMINA 14

If you survive turn to **87**.

134

On the body you find a leather wallet containing 5 Gold Pieces and a red feather. You may keep any of these items and continue on your way. Turn to **94**.

135

You have become a Bear. But the piece of fur you used came from no ordinary bear, but the mightiest ever to walk your world. The bear has long since departed, but he left his power behind him, bound up in a talisman. Do you have a ruby pendant? If so, turn to **58**. If not, the bear's shape will depart from you as quickly as it came and you will change into another animal. Turn to **106**.

136

As you touch the sill, it fades away into nothingness. But your grip is strong and the cord prevents you from falling. Hand over hand you let yourself down the side of the pinnacle. Turn to **183**.

137

After a moment or two the old man invites you to be seated, and offers you some soup from a black pot bubbling over the fire. Will you accept gratefully (turn to **5**) or decline (turn to **34**)?

138

Pushing the cloth aside, you step into the room. The Dwarf looks at you sharply and demands to know what you are doing there. You tell him you have come to take him back to Lord Karon, and he howls with laughter. Then, scornfully, he tells you that Karon, far from being his benefactor, has been his dupe. He had planned their meeting in the eyrie so that he could enter Karon's service and gain his absolute trust. Then, bit by bit, he had removed Karon's fabled treasure from his master's vaults. When he had removed most of the treasure, and discovery was near, he had made his escape by changing into an eagle. The dying guard had been trying to warn you that the Dwarf was in fact the shape-shifting ruler of the Floating City. Now you must pay for your mistake. As you watch, the Dwarf's form melts and blurs: in his place stands a foul and stinking Dragon. There is no escape. What will you do? Attack the Dragon with your

weapon (turn to 163)? Throw a jeweled dagger at him (turn to 108)? Throw a harpoon at him (turn to 53)? Or you could take a transformation potion (turn to 86), or hold up a ruby pendant (turn to 67). Which will it be? Think quickly!

139

As you close your hand around the shaft of the spear, a burning pain runs down your arm. With a cry you drop the spear and massage your numbed hand. Obviously the spear is not meant for you. Lose 1 STAMINA point and turn to 119.

140

The Ice Sprites are delighted at your greeting—so many travellers view them with suspicion. They gather around you, and at their touch you feel a deep contentment seep through every part of your body. Add 2 STAMINA points and turn to 6.

141

At last you reach a point where you can climb out of the ravine, and you stand panting heavily at the top, and gazing in wonderment at the sight that meets your eyes. Turn to 25.

142

The tunnel begins to descend. You come to a flight of stairs that disappears around a sharp corner. The stairs are huge, leading you to believe that they must have been made for giants to use. A faint path runs by their side. Will you walk boldly down the staircase (turn to 104) or take the path (turn to 193)?

143

The sword has little power against the Angekok, but you must do your best.

ANGEKOK SKILL 12 STAMINA 15

If you survive, you must also fight his servant, who is a master of the martial arts. Turn to 83.

You may *Escape* after the second attack round. Turn to 50.

144

A strange choice! – but then, heroes are a strange breed. Turn to 200.

145

Suddenly, a particularly enormous boulder comes rolling and bounding down a slope in front of you, completely blocking your path. Will you try to walk around it (turn to 35) or investigate it (turn to 162)?

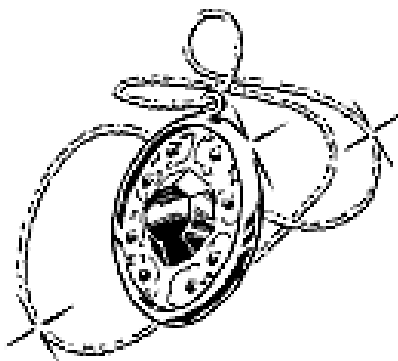
146

You are in a small room at the top of a delicate pinnacle. The walls of the room are practically transparent – giving the sensation of floating on a cloud – and shine with rainbow-coloured light. Through the walls you can see the

whole City laid out before you, a misty tracery of subtle lines and colours. In the centre of the City stands a great Golden Tower which you decide to make for if you can. But first you must find a way out of your flimsy prison. If you have a transformation potion and wish to use it, turn to 120. If you have a harpoon and wish to use it, turn to 36. If you wish simply to climb down the outside of the pinnacle – and you can see plenty of carvings to hang on to – turn to 196.

147

You are looking down a winding street in the Floating City. Everything is delicately-made and beautifully coloured. There is nobody in sight, and the profound silence makes you wonder if the City is actually inhabited. Through the buildings you can see a gleam of gold and you turn your steps in that direction. Turn to 97.



148

The dark line proves to be a cracked and jagged terrain of ice floes. Beyond this, to the north, you can see a lake and above the lake, just visible through breaks in the lowering clouds, you can see the Floating City high above you, glimmering in faraway sunshine – a strange and magical sight. But how can you approach it? To north the ice is shifting and cracked, its knife-sharp edges impassable. Then you notice a hut to the east, and you decide to head for it, jumping from floe to floe. Turn to 116.

149

The birds' noise is so intense you feel yourself losing consciousness. Your fingers slip from the rope, and you fall hundreds of feet to the icy waters below. Your adventure ends here.

150

You drink your soup in silence. You begin to feel strange, and wonder if perhaps you were wrong to ignore the servant's advice. Turn to 37.

151

After a while the tunnel roof rises a little and you are able to stand. Turn to 185.

152

The Floating City comes nearer and nearer. At last you are directly underneath it and you see what looks like a trapdoor far above you. Turn to 176.

153

The Cub may be small, but it plainly intends to put up a good fight.

YETI CUB SKILL 4 STAMINA 6

If the Cub wounds you, turn to 63.

If you come through unscathed, turn to 111.

154

You reach the hut without mishap. Turn to 191.

155

There is no way you can reach the city. You sit helplessly on the floe as you drift by, disappointment overwhelming you at the knowledge that you have failed in your quest this time, and will have to start all over again.

156

The old man stares at the amulet and his face lights up with joy. Suddenly he embraces you and pumps your hand, chuckling with delight. "Thank you," he says. "This is my talisman which I lost some 200 years ago. It was stolen by a Yeti, and I never thought I would see it again. Now you have returned it to me. What can I do to repay you?" You tell him of your quest, and he becomes thoughtful. Turn to 114.

157

You gag and almost vomit on the foul taste of the water. It has obviously passed over some vile thing upstream. Lose 1 LUCK and 1 STAMINA point and head upstream. Turn to 9.

158

You slip several times, though do not fall in, and become quite wet. In these freezing conditions you are suffering from frostbite by the time you reach the hut and dry land. Deduct 4 STAMINA points, and turn to 191.

159

The Tornaq listens intently to your story, but seems to feel you have taken on more than you are capable of. "However," she says, "one thing I will tell you – if you find him, beware of the Dwarf – he is not all he seems." She refuses to say any more, and, somewhat mystified, you thank her and continue on your way. Turn to 14.

160

The earmuffs shut out the noise of the birds. You flail at them with your weapon but you are badly pecked by the time you reach the trapdoor. Deduct 1 STAMINA point, and turn to 129.



161

The tunnel comes to an end at a cliff down which the stream cascades as a waterfall. Light sparkles on the water. There is an answering glitter from the far wall of the tunnel. You may climb the cliff beside the waterfall (turn to 19) or investigate the glitter (turn to 60).

162

As you approach the boulder a huge lumpy arm snakes out and encircles you. There is no escaping. Will you try to cut yourself free (turn to 69) or wait quietly to see what it is that has caught you (turn to 177)?

163

Every time you inflict a wound on him, the dwarf turns into something else. Deduct 1 STAMINA point from your own score every time you *win* an attack round.

DWARF SKILL 11 STAMINA 14

If you win, turn to 87.

164

At the sight of your sword the Ice Sprites break into delicate laughter. But their laughter masks deep offence at your suspicion, and you watch a freezing mist congeals on your blade, until the intense cold shatters it into a myriad pieces. You are now weaponless, and must find a new weapon if you are to succeed in your quest. Deduct 3 SKILL points. You proceed disconsolately on your way, followed by the laughter of the Ice Sprites. Turn to 99.

165

You hold the bone in your right hand and drink the potion. Turn to 192.

166

The guillotine that was poised above the door slams down upon you. Your adventure ends here.

167

You hold the feather in your right hand and drink the potion. Turn to 124.

168

The man turns in surprise at the sound of your voice. He is plainly delighted to be spoken to politely, as he is a RADICAL REGENERATIVE - a creature who regenerates not only when wounded, but when fit as well, so that he grows extra, and often unnecessary, parts of his body. This one has two noses and a third arm growing from his chest. He tells you that you are going the right way towards the Floating City, but that to enter it you must gain the goodwill of the ANGEKOK, a powerful sorcerer of these frozen wastes. After exchanging a few reminiscences of your travels, you thank him for his advice and continue on your way. Turn to 94.

169

Remembering your mission, you reluctantly direct your flight towards the Golden Tower. Turn to 71.

170

Remembering your mission, you reluctantly direct your flight towards the Golden Tower. Turn to 52.

171

You reach the hut without mishap. Turn to 191.

172

On your left the ravine ends at a cliff, and so you are forced to walk east.

After a while you come across a bubbling hot spring. You may take a drink (turn to 12) or continue on your way (turn to 92).

173

The harpoon sinks into the shape and you pull hard on the cord. Turn to 188.

174

The fur has no apparent use, but you may keep it if you wish. If you have not already done so, you may take the rope (turn to 8) or the tooth (turn to 16) or head for the tunnel (turn to 28).

175

Your fingers find a projection on the edge of the pit and you hang on for dear life. Slowly you pull yourself up and over the edge, to lie panting on the floor. Will you now leave the hut and return to the boulder (turn to 103) or investigate the pit (turn to 24)?

176

You must act quickly, before the floe passes beyond the city. Do you have a flute and a golden rope? If so, turn to 195. If not, turn to 155.

177

As you watch, the boulder changes into the huge, lumpy figure of a TORNAQ, a female spirit who inhabits stones. She fixes you with her single eye and chuckles. "Well, Small One, what can I do for you?" she asks. Do you trust her and tell her of your quest (turn to 159) or thank her, saying that you need no help and continue on your way (turn to 14).

178

You have become a fish, not a snake as you had hoped. You are doomed: there is no water and you cannot breathe air. Your adventure ends here.





179

A beautifully-carved spiral staircase twines its way upwards as far as you can see. With a sigh, you start climbing. Turn to 48.

180

As you leap to the attack, some noise alerts the man and he turns to face you. You are momentarily amazed to see that he has two noses and a third arm growing from his chest. He is a RADICAL REGENERATIVE: every wound you inflict on him will heal at once, and any bit you cut off will instantly grow back at both ends, so that if you cut off an arm he will grow a new one, and the arm itself will grow a new body – a whole new enemy. You are in trouble. Turn to 59.

181

There is very little of interest in the hut except for a phial of fluid which has been spilled in the fight and is now useless, a golden rope and a strange flute on the servant's body. You may take any or all of these and proceed on your way. Turn to 113.

182

The woman looks saddened by your distrust, and tells you to be on your way, then vanishes. You turn towards a staircase you have seen leading upwards, then whirl as you hear a noise behind you. It is the woman again. Turn to 186.

183

The cord reaches to the base of the pinnacle, which puzzles you somewhat; you had no idea it was so long. You survey your surroundings. Turn to 147.

184

The surface of the glacier is broken by reared-up lumps of ice and littered with stones which make walking difficult. The wind whistles around you and you became increasingly weary. Deduct 1 STAMINA point. Turn to 31.

185

You see a side-opening on your left. Will you explore the opening (turn to 80)

or continue on your way (turn to 127)?

186

The beautiful woman shrivels and ages before your eyes. She is in fact SEDNA, the mistress of the Underworld who guards the nether regions of the Floating City. You were right not to trust her, and now must resolve this battle.

SEDNA SKILL 5 STAMINA 8

If you win, turn to 76.

187

You continue east, feeling colder the further you go from the spring's warmth. Turn to 141.

188

Panting, you haul your catch over the edge of the crevasse. It is the corpse of some poor wretch who was not as careful as you. Quickly you search the body, which has been well-preserved by the call. You find 2 Gold Pieces, a jewelled dagger and a small bone; you may take any or all of these. Keeping the harpoon, you roll the corpse back into the crevasse and continue on your way. Turn to 56.

189

You trudge through the snow to the hut. Pushing open the door, you step inside, glad to be out of the wind. As your eyes adjust to the gloom you see that snow and ice cover the floor of the hut and that on the far wall hangs a rusty, barbed harpoon, trailing a long coil of cord. You may leave the hut and return to the boulder (turn to 103), or cross the hut to take the harpoon (turn to 68).

190

Peering over the edge you can see a dark shape lying on a ledge some way below you. Will you climb down to investigate (turn to 29), try to bring the object up to you using the harpoon (if you have it) (turn to 173), or ignore it, jump over the crevasse, and continue on your way (turn to 56).

191

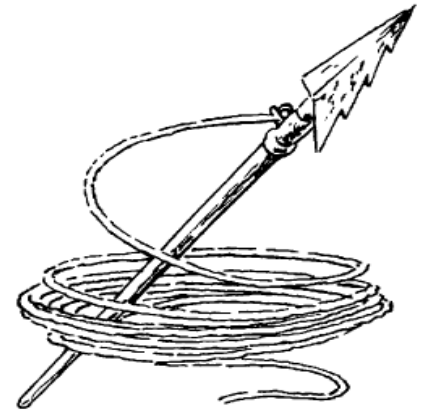
Leaning against the side of the hut is a long spear, tipped with ivory. If you have no weapon, you may take this one (turn to 38), or if you already have a weapon and take the spear, turn to 139. You may choose to ignore it – turn to 119.

192

You have become a Gibbon. You are delighted because now you will be able to climb down the outside of the pinnacle with ease. Turn to 32.

193

The path is slippery and steeply-sloping. As you come to the corner you lose



your footing and slide uncontrollably round the bend to slam into a recess in the tunnel wall. Lose 1 STAMINA point. Turn to 55.

194

Inside the hut is a clutter of bottles, tools, skins and cooking utensils. It is very hot and steamy. An old, bent man with long, greasy hair and a younger, smaller dark-skinned man are looking at you. They do not seem very impressed. Turn to 137.

195

Will you throw the golden rope at the trapdoor? Turn to 73. Or will you play a flute? Turn to 47.

196

You ease yourself out of a window, but as you cling to the sill it fades away into nothingness and you fall to the lake below. Your adventure ends here.

197

The entrance to the tunnel is pitch black, but warmer air blows from its depths, and as you have no choice, you steel yourself and crawl in. Turn to 151.

198

You cannot go back and so you have no choice but to jump or starve. Either way your adventure ends here.

199

Your fingers slip from the edge and you tumble into the pit. Deduct 2 STAMINA points and 1 SKILL point. You can see 3 gleaming blue eyes glaring at you through the darkness, and hear a champing of jaws. You realize you have fallen into the pit of a BEAR-TRAP and prepare to defend yourself against this vile creature. You must fight it to get out of the pit.

BEAR-TRAP SKILL 7 STAMINA 5

If you win, turn to 70.

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FANTASY IN MINIATURE



Warhammer trouble-shooter Rick Priestley looks at the latest ways of building wargames scenery, and finds much more besides . . .

Fantasy wargames are a dedicated breed, enjoying a multi-faceted hobby, one which presents challenges like no other. There are the models themselves, of course – the thrill of collecting armies, and carefully painting your troops ready to be bloodied on the games table. Then there is the game itself, learning how best to exploit the strengths of your chosen armies and the weaknesses of your foes, how to out-think and outfight your opponent, how to make the best of the games rules, and how to placate the elusive gods of chance. But to my mind the most neglected aspect of the fantasy wargame is the presentation of the game on the table-top – the scenery! How surprising that gamers who spend so many hours on preparing for a game are often willing to put up with second-rate scenery. And yet scenery is so important, because it actually dictates the whole course of a game: the vital hilltop advantage, the strongpoint in the village, the bridge across the river, impassable areas of marsh, impenetrable woodland, etc, etc. A good gamesmaster always thinks in terms of scenery when he plans his games, presenting the players with tactical choices, specific problems or interesting opportunities. He must think in terms of access to the various parts of the battlefield, the placing of hedges and linear cover relative to defensive positions, possible lines of assault, commanding fire arcs, and so on. Furthermore, a game that looks good invites players to enjoy it, especially newly won converts who will be drawn to the spectacle of the game.

Alas! Despite all this, scenery remains the poor relation to the models them-

selves, a few tacky pieces of lichen, the odd tree, maybe a plastic hedge or two if you're lucky. Even experienced players who ought to know better (I must admit, myself included) seem to fall short when it comes to scenery. Scenery is often either far too expensive, or far too much effort! Scenic features cast in resin and metal are available from several companies, but a decent sized village would set you back a few hundred pounds at least. So is the answer to make your own? Certainly it is to some extent, but the time involved can make this impractical: besides which, not all of us have the artistic talents to really carry it off. Now, however, there is a third option – the new series of scenario packs and village packs from *Citadel*. *Citadel*, of course, are well known as the manufacturers of *Citadel* miniatures, and as the publishers of *Warhammer*, the bestselling set of fantasy wargames rules, so it will come as no surprise to learn that these new packs have been specially designed for *Warhammer* players in particular.

So what's on offer? To date, *Citadel* have released three boxed sets. The first, *Blood Bath at Orcs Drift* is described as a *Warhammer* Scenario Pack, whilst the other two – *Blood on the Streets* and *Terror of the Lichemaster* – go under the collective title of *Village Packs*. In addition, it appears that two more scenario packs are currently awaiting production, one with the provisional title of *Treacher Island* by Ian Page, and another which rejoices under the name of *McDeath* by Richard Halliwell. The first of the three currently available sets to appear was *Orcs Drift*, a *Warhammer* scenario by Ian Page, Joe Dever and Gary Chalk. It

comes in a box featuring full-colour artwork by Gary Chalk executed in his well known 'blood and guts' style, as typified by the decapitated orc in this case! Inside you'll find a campaign book, command sheets for the players, a map of the campaign area, and 8 sheets of counters and cardboard buildings.

Oh . . . almost forgot . . . you also become the proud owner of a badge declaring 'I bathed in blood at Orcs Drift!' The game itself revolves around the invasion of the land of Ramalia by the orc armies of King F'yar. There are four battles to be fought, and the results of each are interrelated, so that the final battle can work out in several ways. Each battle is a tabletop battle in itself, so there are many hours of gaming to be had from this box, and the set-up for each game is described in some detail. There are handouts for the players in the form of command sheets which define objectives, peculiarities and any special rules that apply. The whole thing is a superb example of how a *Warhammer* campaign should be fought, and all this is helped along by the game's components. Players don't even need models since cardboard counters are provided for all the protagonists. The sheets of cardboard buildings in *Orcs Drift* provide the players with instant scenery, are easy to assemble, and, if treated reasonably well, stand to last you for many future games and campaigns. You get houses, shacks, a wooden watchtower, and a bridge, all useful components for your games and campaigns. Each model is printed in full colour on a reasonable thickness card. Once assembled the buildings are quite sturdy, and hints on construction and further modelling are

included in the campaign book for more ambitious types. Detail is very good, but essentially two dimensional, being printed straight onto the flat card. All in all, *Orcs Drift* represents what must be regarded as exceptional value at £5.95, as a complete *Warhammer* campaign package right down to counter and buildings.

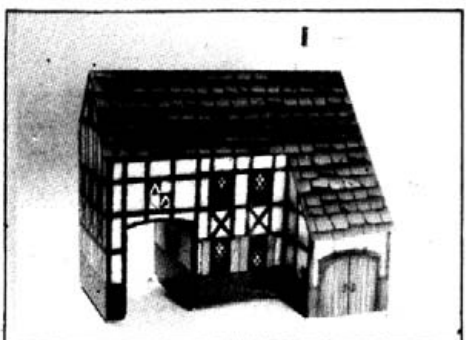
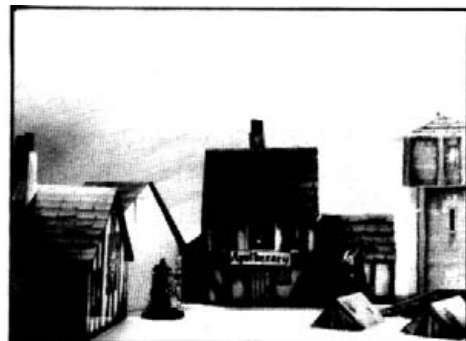
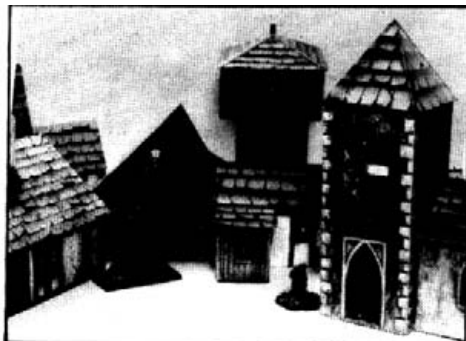
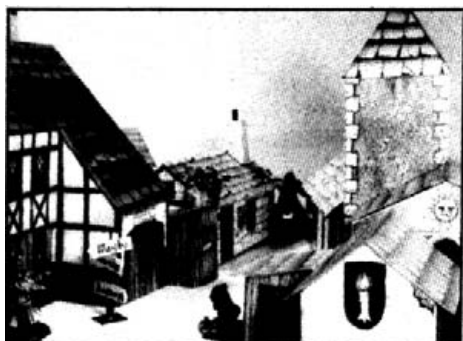
The remaining two sets are *Village Pack 1: Blood on the Streets*, and *Village Pack 2: The Terror of the Lichemaster*. Each pack contains 16 sheets of card, making up into yet more scenery for your games table, as well as a short campaign booklet, again for *Warhammer*. Neither is as extensive as *Orcs Drift* but then again these are basically scenic packs (as the name suggests) and you do get twice as much card! As with *Orcs Drift* each set is boxed in glorious technicolour! The first set aims to provide a basic series of buildings, which will come in useful in almost any tabletop game. There is also a campaign booklet, describing a small area of the *Warhammer* Known World and including scenario ideas, slats for the buildings and various inhabitants. This is not a game as such, but makes interesting reading nonetheless, and there are some good ideas which will appeal to any role-player. As to the meat of the pack – the buildings models are presented in the same way as those in *Orcs Drift*, but with noticeable design improvements that make them easier to put together. The designer of the buildings, Dave Andrews, has thoughtfully colour coded each construction, making it immediately obvious which bits go with which others. The artwork is, if anything, superior to that of *Orcs Drift* – a testament to practice and learning from experience no doubt. In addition, we are provided with lots of ‘extras’, spare windows, shop signs,

public notices, washing (!), and so on – there really is no waste of card here, every sheet is crammed full. The buildings themselves include a very nice stable, an imposing town hall, a well modelled inn complete with archway, a sizeable mansion, a forge with waterwheel, numerous houses and outbuildings, and a small monument. The models are slightly more sophisticated on the whole than those in *Orcs Drift* – that is to say they require a bit more work to put together! The results, however, are well worth it, and the buildings provide a good basic town or village scape. At only £5.95 this has to be good value for money, and although *Blood on the Streets* doesn't provide a game in the same way as *Orcs Drift*, you do get a lot of buildings.

The Terror of the Lichemaster is the title of *Village Pack 2* and follows the general format of *Blood on the Streets* with 16 sheets of card and a campaign book. Unlike *Blood on the Streets* the campaign book provides players with a complete *Warhammer* campaign, along the lines of *Orcs Drift*. The campaign takes place in the Valley of the Frugelhorn Mountain, in a part of the *Warhammer* game universe known as the Old World. The inhabitants of the valley are under assault by an undead necromancer, the Lichemaster of the title, and his hordes of undead heroes, skeletons and zombies. The action is split into three battles, at a dwarf mine, a small farm and at the village of Frugelhofen. An added twist is provided by the Lichemaster's need to replenish his life-energy by means of slaying his enemies. The inhabitants of Frugelhofen are colourful characters in themselves, and there are magic weapons, spells, and armour in abundance. The set lacks the players' hand-outs of *Orcs Drift*, but does have

cardboard characters, so you can play the game even without models if you wish. The card components provide the players with all the buildings needed to fight out the various battles. The dwarf mine has a minehead, a water conduit, mining trucks and a selection of huts. The farm has a large farm building and a barn. The village introduces a good selection of more general purpose houses, a gate house, another mill with waterwheel and a bridge. The components are up to the high quality of *Blood on the Streets*, and are also colour coded for easy assembly. Once more every card sheet has been crammed with additional bits and pieces, including shop and inn signs, ‘wanted’ notices, proclamations, etc. *The Terror of the Lichemaster* sells for £5.95, for which you get as many buildings as there are in *Blood on the Streets*, plus the bonus of a *Warhammer* mini-campaign.

Taken as a whole, the idea of a *Warhammer* campaign complete with much of the scenery needed to play it, all in one package and reasonably priced, must be a winner. Even gamers who do not play tabletop battles will find the cardboard houses useful as scenery in their role-playing encounters, and, for them, the two *Village Packs* are good value. Future releases promise more specialised buildings, carts and wagons, and possibly water-line boats. If these are as good as the existing products they are bound to be well received, and will significantly expand the amount of ‘instant scenery’ available for the tabletop gamer. Gamers interested in *Citadel's* new card models might like to have a look at the card models provided with the *Citadel Journal* magazine, which have included wagons (in number 2) and a fine house with choice of towers (number 1).





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

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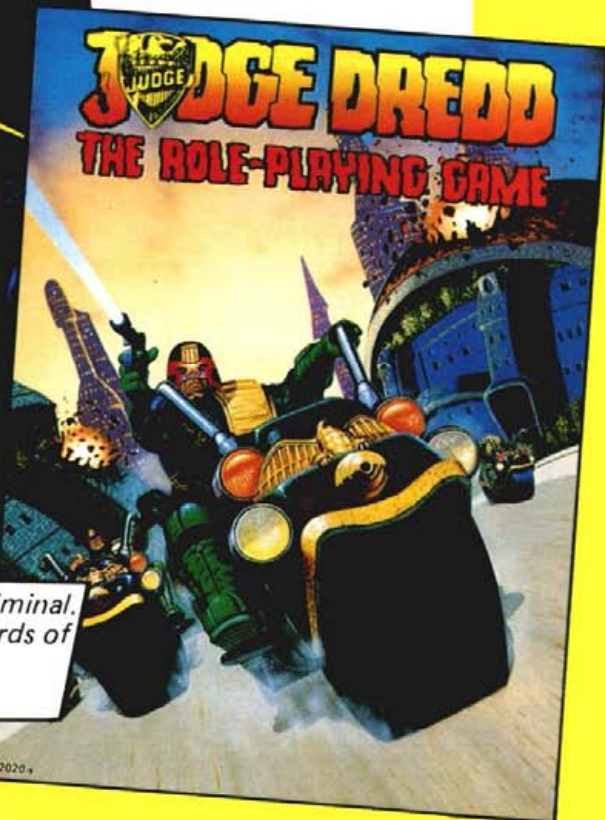
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